musical
COURIER

ORCHESTRA-OPERA ISSUE

A Critic's View Of the French Orchestra

Roll Call of Operas and Symphonies

Mexico Hears Native Operas

DECEMBER 1, 1948
25 cents

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FRANZ WAXMAN, Conductor-Composer

PHILHARMONIC · PIANO QUARTET

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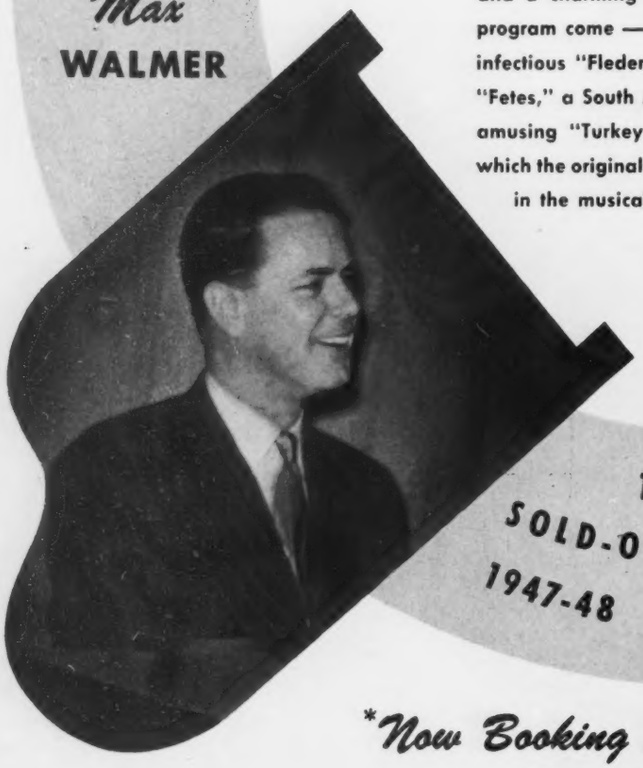
Ada **KOPETZ**

John **SCALES**

THE REPERTOIRE WHICH BRINGS *"Repeats"*

The first half of the Philharmonic Piano Quartet's program covers arrangements of such classic masterpieces as Bach's big Toccata and Fugue in D minor, Mendelssohn's "Midsummer Night's Dream" Scherzo, the "Haffner" music of Mozart and a charming traditional lullaby. Later in the program come — for example — Johann Strauss' infectious "Fledermaus" music, Debussy's brilliant "Fetes," a South American rumba, and Bomhard's amusing "Turkey in the Straw Takes a Trip" in which the original tune colorfully and gaily emerges in the musical fashions of other countries.

Max **WALMER**



Bertha **MELNIK**

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"Her facile but masterful dexterity at the keyboard was a little short of amazing."
—*Winston-Salem, N. C., June 28, 1948*

HILDA BANKS

"HILDA BANKS TO PARIS WAS A VERITABLE REVELATION"
—*ARTS, PARIS*

"A young girl, a rising pianist endowed with great vitality, WITH PERFECT MUSICAL KNOWLEDGE, accompanied by much imagination and engulfed in romanticism—such is the impression left by the nineteen-year-old American pianist, Hilda Banks. . . . Great success and two encores were the harvest of this recital."
—*De Tijd, Amsterdam*

"Hilda Banks. . . . Possesses a fine and seductive talent. . . . She has a great musical sense, free from studied mannerisms and a spontaneous freedom full of natural musical grace."
—*De Nieuwe Amsterdamsche Courant, Amsterdam*

"Hilda Banks: We appreciated especially her very feminine musicality, her delicate touch which became powerful when it was necessary, and finally her skill with the PEDALS, A DETAIL WHICH TOO MANY PIANISTS NEGLECT. . . . Her interpretations were those of a real musician who is young, spontaneous, and sincere."
—*Arts, Paris*

". . . a striking and rarely individual personality was disclosed in her playing . . . the essence of which was drive, force—a gnomish and rollicking kind of intensity. This was revealed in a big tone, well shaded, great speed in scale work with extraordinary incisiveness and crystal clarity, and a furiously rushing pulsation. . . . Her technique was so comprehensive and facile, and she was so absorbed in its musical use rather than its display, that she appeared unconscious of its existence." —*New York Times, Dec. 11, 1945*

". . . an intensively musical and a naturally rhythmical nature. . . ." —*Boston Herald, Mar. 31, 1947 (After Symphony Hall Concert)*

". . . she endowed her playing with a mature understanding and precise articulation, supplemented with a marked degree of dramatic empsasis. . . . In brief, her contribution was the pleasant surprise of the evening and was a natural combination with the well-defined individuality of the Beethoven Concerto with which she made her appearance as soloist with the Piedmont Festival Symphony Orchestra under George King Raudenbush, conductor."
—*Winston-Salem, N. C., June 28, 1948*

". . . an interesting and well integrated program. Her interpretations were always original. Her tone at its best was forceful and mellow . . . most imaginative and poetic music making of the recital occurred in the two Brahms Intermezzi where the artist's fancy led her into some lyrical commentary. These performances were followed by the Brahms Rhapsody in B Minor which abounded in fine technicianship. . . ." —*Herald Tribune, Dec. 11, 1945*

"ACCLAIM BY THE AMERICAN PRESS"

HILDA BANKS was born in Boston, Massachusetts, twenty years ago. She spent five of those years growing tall enough to reach the pedals of the piano . . . the other fifteen have been spent in studying, practicing and concertizing. Despite her youth she has a list of tours (and repertoire) that a veteran might envy. She has played in famous Carnegie Hall, throughout the Eastern and Southern part of this country, in Canada and in Europe. Everywhere she has gained the enthusiastic acclaim of both critics and the public alike. She has appeared on numerous radio broadcasts and as soloist with orchestras (which included the well known Chicago, Montreal and North Carolina symphonys) in many cities as well. A red-headed dynamo of energy and charm, she has what one critic aptly termed, " . . . a joyous personality." With a fine record to look back upon and an even finer future to look forward to she continually strives for perfection and the realization of her ideals.

★

"SWEEPS FOUR EUROPEAN COUNTRIES WITH RAVE NOTICES"

" . . . a pianist and musician . . ."
—*New York Sun, Dec. 11, 1945*

BACH
BEETHOVEN
SCHUBERT
MOZART
SCHUMANN
CHOPIN
DEBUSSY
RAVEL
BANKS
BRAHMS
GERSHWIN
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JOEL Berglund

"A TRUE RECITALIST"

WORCESTER, MASS.

Leading Baritone

METROPOLITAN OPERA ASSOCIATION

IN CONCERT

"An artist of distinction. He has a rich resonant voice and a completely authoritative style." —*N. Y. Herald Tribune, January 10, 1946*

"The highly gifted singer invested all of his work with pronounced warmth and richness of tone. The noble voice was always firm, resonant and pure throughout its wide compass, admirably true to pitch and freely emitted."
—*N. Y. Times, March 30, 1946*

"We doubt if there has been a more compelling German lieder concert artist here . . . than Joel Berglund . . . He gave sensitive and powerful readings which were equalled with a beautiful, sincere and musical interpretation."
—*Miami Florida Daily News, March 5, 1947*

"You will seldom find a better voice or a more sincere and accomplished artist."
—*Worcester, Mass., Gazette, April 12, 1946*

"It is a voice backed by thorough technique and a confidence in its abilities, which seemed to have no limitations." —*Rochester Times-Union, February 20, 1948*

IN OPERA

"DIE MEISTERSINGER"—"The Metropolitan has become the proud possessor of a firstclass baritone. Mr. Berglund is an artist of distinction—a singer who sings with heart and head as well as with the voice. Truly impressive."
—*N. Y. Times, January 10, 1946*

"TRISTAN UND ISOLDE"—"Mr. Berglund's Kurvenal was unsurpassable, beautifully acted and manfully sung." —*N. Y. Sun, January 5, 1948*

"PARSIFAL"—"Berglund's portrayal will go down in history as one of the great characterizations."
—*Miles Kastendieck, Christian Science Monitor*

"RHEINGOLD"—The leading singer of the cast was Mr. Berglund as Wotan. Splendidly sonorous in song, commanding in bearing, plastic in action, he carried the effect of his interpretation through every circumstance." *N. Y. Times, January 8, 1948*

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TWO CONTINENTS ACCLAIM

Ann BOMÁR

EUROPE

SWEDEN: "Her firm hold of Mahler's strangely impressive 'Lieder eines fahrenden Gesellen,' her smoothness in following the nervous changes between tears and laughter, the bitter outbursts and the short moments of peace, revealed a deep capacity for feeling and nuance, and a pronounced understanding of the 'pulse' of this music, which to a lesser artist is indicated rather vaguely in the score. Her interpretation of the following French songs—Debussy, Widor and Poulenc gave further witness of the nobility of this artist."

Folke H. Törnblom, Morgontidningen

FRANCE: "The first recital in Paris of this American singer was a complete success. A pure, moving voice timbre—a great deal of ease and grace—perfect pronunciation in all languages—always true accents. The exact style of each work was scrupulously respected. An extremely rare and exceptionally artistic nature, intensified by that of a musican. Irene Aitoff at the piano—a real musical treat!" **Paris "Spectateur"**

ENGLAND: "A charming American singer in London, who commands a varied range of expression . . . A generous voice and an engaging personality . . . An extremely exacting program carried out with artistic perception."

London Daily Telegraph

"With her unusual combination of gifts,—the qualities of voice, temperament and musicianship, Ann Bomár should go far. ***America can be well satisfied when she can produce such young artists!"*** **Ivor Newton, London**

"An outstanding song recital." **London Times**

HOLLAND: "The voice is a true mezzo-soprano of exceptionally beautiful timbre, well adapted to the lieder of Schubert and Mahler. Technically speaking, the voice is very good, the pianissimi clear, the forti resonant, with a warm, vibrant tone. Delicacy, sustained phrasing, and spiritual conception marked the opening group of 18th century French classics. The rarely heard Schubert cycle 'Ellen's Gesänge' from 'The Lady of the Lake,' was sung with splendour of voice and authoritative style." **Huckriede—Amsterdam**

AMERICA

"Gifted with a naturally opulent voice and good looks . . . she elicited *prolonged applause* and *shouts* of *'Brava'* from the audience. The voice is dark and intense in the lower register but light and agile above; of unusual strength and capable of dramatic impact. A mature voice . . . effectively detailed consideration of word meanings . . . Poulenc's cycle began with surprising lightness and held other surprises such as the charmingly breathless quality and a glowing sensuous phrasing."

New York Times, Nov. 13, 1948

"A voice of unusual richness. Miss Bomár's work was technically sure and marked her a sincere musician of elegant taste. Much singing done in half voice, and extraordinarily warm and expressive this was. Miss Bomár's most powerful asset, a full and evenly scaled middle and lower register. Ability to apear intensely emotional without the slightest hint of effort or strain. Her renditions (Poulenc Cycle) caught all there was of irony and hollow laughter."

N. Y. Herald Tribune, Nov. 13, 1948

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"BRERETON THRILLS CAPACITY CROWD"---
— SAN FRANCISCO CALL BULLETIN

Robert BRERETON

Acclaimed by the Press

"Brilliant . . . a remarkable display of skill and musicianship . . . He has developed a secure and accurate technique and is a sensitive musician seriously devoted to his art."
—NEW YORK TIMES, March 18, 1947

"His technique is a highly schooled one, and his performances were astonishingly accurate . . . Viewed from the interpretative standpoint, Mr. Brereton's work was arresting. He has a secure sense of style and his traversals of his offerings proved him a musician of more than ordinary musical perceptiveness and sensibility."
—NEW YORK HERALD TRIBUNE, March 18, 1947

"His performance of Beethoven's "Sonata Appassionata" was particularly remarkable for its dynamic power, its musical expressiveness, and its technical authority."
—SAN FRANCISCO CHRONICLE, December 5, 1946

"Mozart's A major Sonata flowed from under his supple fingers like a happy brook in midsummer, and Beethoven's difficult and tumultuous "Appassionata" like a sultry, troubled romance."
—S. F. CALL-BULLETIN, December 5, 1946

"Brereton unassuming in his approach to his music, is a brilliant technician and a thoughtful musician whose beauty and clarity of tone are enhanced by poetic insight and a sensitive feeling for nuance."
—THE SEATTLE TIMES, November 11, 1946

"MUSICAL GENIUS"
— Seattle Star

"Brilliant technician and thoughtful musician."
—Seattle Times

"... mastery of his instrument ... a good deal of inherent feeling for music and certainly a flair for the instrument."
—N. Y. Sun

"Although he was born sightless, he played a long and difficult program with absolute security and exceptional skill."
—N. Y. Journal-American

"Brereton interpreted with a fire and life."
—Seattle Post Intelligence

"... in the flashy C♯ Minor Etude there was all of the fire and brilliant finger work anyone could have asked for."
—N. Y. Post

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JOHN brownlee

Baritone

METROPOLITAN OPERA COMPANY

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CINCINNATI • CHICAGO • BOSTON
MONTREAL • SAN FRANCISCO

"John Brownlee sounded in unusually good voice. Unusually good also applies to his suave version of the rascally noble . . ."
—New York World-Telegram

"His voice is virile, but facile, and his flair for the subtle comedy of Mozart and the broader fun of Rossini is stimulating."
—Washington Times Herald

"John Brownlee's lusty baritone voice was persuasive for the fine musicianship he demonstrates and the expressive style with which he uses it." *—Cincinnati Inquirer*

"John Brownlee's Papageno ('The Magic Flute') was one of the highlights of the production." *—Chicago Sun*

"As Rigoletto, John Brownlee gave a moving performance . . . His acting and his voice were highly pleasing."
—Boston Glob

"John Brownlee was always and in every way an admirable Figaro."
—Montreal Star

"His superb baritone, coupled with his suave, finely chiseled, but exceedingly vivid manner, were, as always, one of the major delights of the occasion."
—San Francisco Examiner

Special Announcement

THE BROWNLEE TRIO

VIRGINIA HASKINS *Soprano*
JOHN BROWNLEE *Baritone*
ROBERT ROUNSVILLE *Tenor*

SPECIAL SCENES FROM FAVORITE OPERAS AND OPERETTAS

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International Famous Tenor

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Re-engaged 5 times

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CINCINNATI OPERA
Re-engaged 4 times

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ROYAL OPERA STOCKHOLM
Re-engaged 2 times

★

LA SCALA, MILAN
Debut 1949

★

SAN CARLO, NAPLES
Debut 1949

★

OSLO, COPENHAGEN

THE HAGUE,

AMSTERDAM, HELSINKI

AMERICA

"Conley is nothing short of sensational." —SAN FRANCISCO

"His singing was truly exquisite to hear." —N. Y. TRIBUNE

"Conley can do everything. He soars to a high C without apparent effort." —N. Y. POST

EUROPE

HOLLAND—"One of the greatest tenors we ever heard." —TROUW, AMSTERDAM

NORWAY—"The very first tone which came from his throat marked him among the very greatest singers." —OSLO

SWEDEN

"Most astonishing quality of voice and technique left the people breathless." —STOCKHOLM

DENMARK—"One of the most beautiful voices in the world that lives in the body of a great artist." —COPENHAGEN

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IN RECITALS

"Mr. Foldes can play anything, give an efficient reading of anything. His fingers are agile and strong; his culture is monumental, his mind quick and prehensile. No difficulty can faze him and the unaccustomed is his delight . . ."

Virgil Thomson, Herald Tribune

"The music he played emerged as art created for art lovers. With his especially fine technique and beautiful phrase-making, he provided a performance for his fortunate hearers which was eloquent and noble and clothed in dignity."

Robert Bagar, World-Telegram

WITH ORCHESTRAS

"Andor Foldes scored a personal triumph with his forthright, revealing interpretation of this taxing work (Bartok's Second Concerto)."

New York Sun

"Mr. Foldes played Beethoven's First Concerto with sensitivity, humor and dash."

Herald Tribune

"Always full of vitality and sincerity, always deeply felt without becoming sentimental, technically most precise without being mechanical—to sum it up: a great artist." (Beethoven's "Emperor" Concerto with the Municipal Orchestra in Budapest under Otto Klemperer, July 10th, 1948.)

Hetfo Reggel, Budapest, Hungary

ON RECORDS

"What puts Foldes right into the front row of all pianists is his tremendous musical versatility . . ."

Record Retailing

"Pianist Foldes plays the Dances of Marosszek by Kodaly with the technique and insight of a native Hungarian, which he is. Recording: good."

TIME

"Excellent piano playing, as fine as it comes."

Saturday Review of Literature

ANDOR FOLDES PIANIST

TRIUMPHS!

COAST to COAST

"... Brilliant ... flawless ... An artist with more than the usual clarity ... His technique never outran his intelligence."

New York Times

"... a richly communicative interpreter ... extraordinary size, richness and fullness of tone ..."

San Francisco Chronicle

"Electrifying, stunning ... a master hand at the keyboard ... matchless playing in the contrasts of moods ..." *Christian Science Monitor, Boston*

"An artist of compelling power and vitality."

Minneapolis Star-Journal

"A top-notch pianist who combines the fullest interpretation with a dazzling technique."

Seattle Post-Intelligencer

VOX and POLYDOR RECORDS

"His technical accuracy is almost defiant ...his style is completely authoritative..."

Houston Chronicle

"Flawless pianism and interpretative genius."

Salt Lake City Tribune

IN EUROPE

"The recital of Andor Foldes was extraordinarily interesting and fascinating ... far above the usual run of concerts ..."

Verdens Gang, Oslo, May 28, 1948

"Foldes is a truly great artist ... his interpretation of Beethoven, artistically and technically, was tops ..."

De Maasbode, Rotterdam, June 6, 1948

"The former child-prodigy became a mature man and a mature artist. His touch is virile and full of colors ... his technique amazing. He scored a tremendous success."

Magyar Nap, Budapest, July 13, 1948

ON THE AIR

(Recent Appearances)

- **Columbia Broadcasting System**
- **British Broadcasting Corporation**
- **Radio Hilversum (Holland)**
- **Radio Oslo**
- **Radio Stockholm**
- **Radio Budapest**

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PIERRE FOURNIER TRIUMPHS IN NEW YORK DEBUT

INTERNATIONALLY CELEBRATED VIOLONCELLIST

NEW YORK HERALD TRIBUNE,
SUNDAY, NOVEMBER 14, 1948

MUSIC

By VIRGIL THOMSON

PIERRE FOURNIER, cellist, American debut recital, yesterday afternoon in Town Hall. A sterling pianist, George Reeves. The program.

Chorale, "Nun Kommt der Heiden Heiland"	Bach
Suite No. 6, D major	Brahms
Sonata No. 2, F major	Debussy
Sonata	Locatelli
Variations for one string	Paganini

Musical Virtuosity

Pierre Fournier, who played a cello recital yesterday afternoon in the Town Hall, is at the top of a profession in which skill runs high these days, especially in France. I do not know his superior among living cellists, and there are few who can equal him either for technical mastery or for musical taste. Some play louder, many exploit a more obvious sentiment. I do not know any who give one more profoundly the feeling of having been present at music making.

* * *

Excellence in the technical handling of the cello is always primarily a matter of avoiding pitfalls. Mr. Fournier does not let his instrument groan or scratch or squeak or buzz, and yesterday he did not miss exact pitch on more than just a very few notes. Neither did he at any time force his tone beyond the volume of optimum sonority. His sound, in consequence, was always pleasant and, thanks to Mr. Fournier's fine musical sensitivity, extremely varied.

* * *

That sensitivity was present in positive form, moreover, as liveness of rhythm and in the wonderful shaping and shading of each line and phrase. Many cellists can play with dignity and style, as Mr. Fournier did, an accompanied Bach suite; but few can play a Brahms sonata, as he did yesterday the F major, with such bouyancy and spontaneity, such grace of feeling and no heaviness at all. I know of none at all who can match him in the Debussy Sonata.

This work is rather a rhapsody than a sonata in the classical sense, and yet it needs in execution a sonata's continuous flow and long-line planning. He needs also the utmost of delicacy and of variety in coloration and a feeling of freedom in its rhythmic progress. Its performance yesterday by Mr. Fournier and his accompanist, George Reeves, was a high point in a season already notable for good ensemble work and a summit capable of dominating many, as regards the rendering of this particular piece.

* * *

A master's program such as Mr. Fournier gave us would have been incomplete without a work from the cello's classical period; and there was one, a sonata by Locatelli, noble, charming and brilliant. The closing piece was a transcription from Paganini, originally written, I think, for the violin's G string, in this version played on the A string of the cello. It is a set of variations on a tender theme of Victorian cast, not a work of marked musical invention but one rich of fancy as regards technical figuration. Its well-nigh impeccable execution brought forth applause of a kind every artist loves to hear. In this case I am sure it was a tribute not only to a virtuoso's prowess but also to a taste and a musicianship of absolutely the first water.

Pierre Fournier

Ch. Vandamme, Paris

Who gave a cello recital yesterday in Town Hall

THE NEW YORK TIMES,
SUNDAY,
NOVEMBER 14, 1948

PIERRE FOURNIER IN 'CELLO RECITAL

French Artist Wins Immediate Success at Town Hall—Plays Bach Chorale

By NOEL STRAUS

Pierre Fournier, who gave his first New York recital yesterday afternoon at Town Hall, must be reckoned among the foremost 'cellists of the time. The artist from France provided his large audience with a series of performances which disclosed remarkable interpretive powers as well as an extraordinary technical equipment, and he scored an immediate success.

Modest, but with the poise resulting from positive control of his resources, Mr. Fournier was nowhere more completely compelling than in his initial offering, the Bach chorale, "Nun kommt der Heiden Heiland." It was set forth with a warm, velvety, resonant tone, and a beauty of tinting, sensitivity of shading, and depth of devotional feeling, not easily surpassed.

His Technique Praised

The ensuing unaccompanied Suite in D major of Bach received an unusually flowing, individual and eloquent presentation. Mr. Fournier was so entirely the master of its mechanical difficulties, that he could play the work in an improvisational manner, and yet with absolute security of intonation and wonderful elasticity of bowing.

The arioso-like lyricism of the Allemande, the lightness of touch, crispness of phrasing and deft staccati in the Courante, the highly skilled treatment of the tricky chords in the Sarabande, and the fresh, vigorous pronouncement of the final Gigue, not to mention the sharp contrasts between the two Gavottes of the suite, made this contribution as an entirety an unforgettable achievement.

Mr. Fournier's tone was not as large in the Brahms Sonata in F major or the Bach suite, as it had been in the chorale, but, as always throughout the afternoon, it remained notably refined and malleable. Perhaps the conception of the Brahms masterpiece was somewhat more Gallic than Teutonic, but its essential meaning was definitely captured, and the formal structure of the four movements admirably outlined.

Presentation Is Analyzed

Each of the movements of the Brahms became emotionally communicative, though held within the bounds of a fine restraint. Outstanding was the peroration, notable for grace, in the first allegro; the amazingly subtle and persuasive account of the adago, in which the pizzicato measures were delivered with memorable dynamic contrasts, the melancholy atmosphere evoked in the trio of the Scherzo, and the fanciful handling of the finale, with its telling account of the second episode.

Turning from the romantic music of Brahms to the ironic Sonata of Debussy in the modern idiom, Mr. Fournier was again the adroit and imaginative interpreter. In delicate play of tints, and the establishment of the evanescent atmosphere of this offering, this was a reading of the Debussy score not easily bettered. Quite inimitable, in fact, was the fanciful way in which the "serenade" division was discoursed, with its constantly fluctuating alteration of moods, all definitely defined, and yet of ephemeral delicacy.

Gives Locatelli Sonata

The Sonata of Locatelli was classic in its purity of style, if evidently not free from modern embellishments, unless one is greatly mistaken. It was all a joy to listen to, as Mr. Fournier played it, being as effective for the evenness and dispatch of the rapid figurations of the opening movement, the tender poetry of the Adagio, or the grace, charm and technical skill of the Minuet with its many variations.

Mr. Fournier closed his recital with the Paganini "Variations for One String," in which he performed prodigious feats of virtuosity on the chanterelle. It seemed almost impossible that so many sharp contrasts of color, such feats of spiccato, harmonics and flying leaps could be evoked from the single string with a facility that made it all seem mere child's play for this expert musician.

George Reeves provided polished support at the keyboard, but some times in the Brahms and Debussy sonatas he was not overly discreet in heavier measures.

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Samson François

SEASON 1949-1950
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TIMES: "A whirlwind pianist."
TRIBUNE: "A remarkable and unusual pianist with a prodigious technique."
TELEGRAM: "A Samson of the keyboard — something wonderful to see and hear."
SUN: "He can play beautifully below a forte — a rarity in these days."
NEWS: "His fingers spun a poem of sound — light, delicate and magical."
POST: "He earned a rousing demonstration for his performance."
PM: "M. Francois' pianistic ability was nothing short of fantastic."

"By any norm, it was fanciful, incredibly deft piano playing; for a young man in his early twenties, it was prodigious."
New York Sun, Nov. 4, 1947

"He revealed himself as a remarkable and unusual pianist; the performance of the Prokofieff concerto left an impression of a certain amazement."
N. Y. Herald Tribune, Nov. 4, 1947

"From then on the fingers moved with the delicacy and precision and fascination of spiders crossing a web. They spun a poem of sound-light, delicate and magical." *N. Y. Daily News, Nov. 4, 1947*

" . . . it took only moments of sitting at the piano for him to prove his mettle, which in a jet-propulsion composition like Prokofieff's Fifth Concerto is tantamount to being a Samson of the keyboard. His technique was something wonderful to see and hear in action."
N. Y. World-Telegram, Nov. 4, 1947

The Fantastic François Makes American Debut (headline). "On this occasion it roused the never unappreciative City Center audience to a frenzy of hand-clapping and cheering. There was no doubt that M. François had won the hearts and admiration of his first New York audience." *PM, November 5, 1947*

Young Pianist Gives Toronto Unusual Thrill (headline). "This 24-year-old pianist must be seen to be believed. Last evening this young French genius showed us what is meant by "mood" in piano playing. Mood of touch miraculous that can give a hundred inflections to musical words that pianists mostly slaughter at the keyboard. Listeners were thrilled . . . they wanted to cheer. The whole concert was sensational in the best sense. He played familiar piano pieces but they didn't sound a scrap like they usually do in concert halls. The sympathy and beauty were what most gripped the music-loving heart. The masters of piano music came into their own, for an interpreter was at the keys whose genius was as great as theirs."
Toronto Evening Telegram, Nov. 2, 1948

Poetic Frenchman Plays at Eaton's (headline). "What matters is the way he uses a piano to picture what a composer may have felt. Beethoven's Sonata 'Appassionata' was never so much composer as François. The way he pictured the themes . . . as only the great adagio-master could write them. Probably nobody—even Paderewski—could make the tone of these so revelational of emotion. Chopin's Scherzo No. 2, gleaming, fantastic, prodigious! My first hearing of this Scherzo was Paderewski's about 40 years ago. François was a good runner-up—in these clever sensation days, maybe more remarkably romantic?"
Toronto Daily Star, Nov. 2, 1948

"Samson François, the sensational French import, in Ravel's G Major Concerto . . . played like a genius. We inferred from lobby comment that the audience was asking for Mr. François' return next season." *Dallas Morning News, Nov. 8, 1948*

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STAR ...

FRANK CUARRERA

American Baritone

- ★ WINNER METROPOLITAN Auditions of the air
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- ★ ENGAGED LA SCALA OPERA - Fall 1948
- ★ DEBUT METROPOLITAN OPERA - Dec. 1948
- ★ 25 CONCERTS — March & April - 1949

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Special Announcement

Hansen

CECELIA RETURNS TO AMERICA

THE QUEEN OF THE VIOLIN

TRANSLATED FROM THE SWEDISH

MALMÖ, Tchaikovsky Concerto, Oct. 7, 1948:
SKANSKA AFTONBLADET: (X/9/48)

"Cecelia Hansen was the soloist in Tchaikovsky's D-major violin concerto, and the elegant trimmings, sometimes sparkling in a Western European light and rather superficial, which characterize this composition, assumed, under her bow, a truly enchanting splendour. She played with an occasionally masculine feeling, and the warmth and glorious purity of her tone, the lustre of the sound and a certain subtle poetry animating the strings made listening a feast to the soul, a golden hour of spiritual enjoyment. A great artist, one of the very greatest. Axelson conducted congenially and the orchestra followed with inspiration."

(Signed) J. S.

ARBETET, Malmö, Oct. 8, 1948:

"It was a splendid performance that she gave. The audience, which filled the concert hall completely, paid homage to the "Queen of the Violin."

(Signed) Bgn.

STEN BROMAN:

"From a purely technical point of view, the interpretation is brilliant and the phrasing gives true life to every detail. Her tempi, accents and bowing also deserve the highest praise. The performance was masterly; so it was no wonder that the applause was quite enthusiastic."

HALMSTAD Orchestra Association:
MENDELSSOHN'S Violin Concerto.
HALMSTAD POSTEN, Oct. 17, 1948:

"Mendelssohn's celebrated Concerto in E-minor certainly appears often—in the opinion of many, too often—on the programme, but it is well worth hearing. When we heard—and perhaps even more: when we saw Cecelia Hansen playing, we understood why her name is world-famous. It was, when she visited Halmstad for the first time, and it still is. She combines a technique that knows no limitations with a temperament still young and warm-blooded. Her violin sparkles and glitters, and her playing is full of life and passion. It was clear, yesterday, that Mendelssohn inspired the soloist as much as the audience, and this, after all, is what music aims at. . . . The church was almost completely filled."

(Signed) B.

STOCKHOLM, BRAHMS' Violin Concerto.
MORGON-TIDNINGEN (X/14/48)
(Konsertforeningen):

"The reviewer has always felt a certain predilection for Cecelia Hansen's playing. It has style and refinement, is always tasteful and balanced. Her interpretation of Brahms was of the best and highest order."

(Signed) A. L—y.

SVENSKA DAGBLADET (X/14/48):

"Cecelia Hansen played Brahms' violin concerto. She placed the emphasis of the tone upon the inner meaning of the concerto, which does not appear on the surface, and her interpretation might have given the impression of something like heaviness, owing to her quiet and concentrated elaboration of every detail, if the weight had not been beautifully balanced by natural phrasing and clear, bright tone formation which, in the legato, was exemplary. It was an exceptionally mature and absolutely individual interpretation."

(Signed) J. B—n.

ARBETAREN (X/14/48):

"She has—apart from her brilliant technique—a tone which, by its absolute freedom from all sentimental trembling and sweet glissando, is specially suitable for rendering music of so high an ethical content as that of Brahms. His seriousness and fundamental philosophic mood were brought out extraordinarily well. In particular, the second and third movements were done in an entirely congenial manner."

(Signed) L. G. O.

DAGSPRESSEN (X/14/48):

"She still belongs to the international first class of violinists. On this occasion, her tone was felt to be as beautiful, soft and radiant as ever. The return of the artist was greatly welcomed."

(Signed) Ivar Lindström.

SVENSKA MORGONBLADET, Oct. 15, 1948:
"Cecelia Hansen Success"

"Wednesday's recital at the Arts Association, which was repeated on Thursday and will be performed today, Friday, for the third and last time, became a great success for the soloist. Cecelia Hansen's interpretation of Brahms' violin concerto drew cheers from the audience and received highest praise from the critics."

(An almost identical review appeared in "ARBETE" on October 15th, 1948)

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"The intelligence and sumptuousness of Miss Lawrence's delivery has not recently been equalled by any soprano hereabouts. She was welcomed mightily by the large audience." —*WORLD-TELEGRAM*

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"The wonder of wonders is that super-woman, Marjorie Lawrence, whose voice is today one of the greatest among dramatic sopranos." —*HERALD AMERICAN*

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"MARJORIE LAWRENCE SINGS 'SALOME'. She left a big audience in the Masonic Auditorium a-gasp and it wasn't long before the crowd came to its feet and clapped and hurrahed and turned the evening into carnival." —*THE NEWS*

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"There are not words to express the power of her beautiful voice, or its total effect."
—*CINCINNATI TIMES-STAR*

LOS ANGELES

"Miss Lawrence remains, as she was in the beginning, a singer of heroic mold. She possesses a voice of spectacular brilliance and power, a voice meant to illumine the heroic proclamations of Brunnhilde." —*L. A. TIMES*

HOLLYWOOD

"She is a far greater artist now than she has ever been, and the artistry of Marjorie Lawrence has never been suspect." —*HOLLYWOOD CITIZEN-NEWS*

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  "Ramon Vinay made Metropolitan history last night."
  —NEW YORK WORLD TELEGRAM (Louis Biancolli)

- Selected by Toscanini for the honor of re-opening the great La Scala Opera House in Milan as Otello on December 26, 1947. Immediately re-engaged for 1948 and 1949.
  "La Scala is reopened again in truth. The most famous theatre is completely conquered by the tenor Ramon Vinay." —L'EUROPEO, MILAN

- Opened the 1948 summer season of opera in the great Roman Arena in Verona before an audience of more than 35,000. Immediately re-engaged for 1949.
  "It is not possible to find today an Otello equal to Vinay's." —L'ARENA, VERONA

- Chosen by Toscanini as the Otello for the complete broadcast of Verdi's masterpiece by the NBC Symphony.
  "Mr. Vinay's tenor had the splendid masculinity, mettle and ring that the Otello voice must have, the eloquence and pathos that only the human voice, no instrument, can possibly reveal!" —NEW YORK TIMES (Olin Downes)

- Starred in 7 performances at the Opera Municipal, Santiago de Chile, September, 1948 in company of world-famed stars including Gigli and Caniglia.
  "A clamorous success, placing him among the first magnitude figures of the lyric genre."
  —LA OPINION, SANTIAGO DE CHILE

- Starred by the Opera Nacional of Mexico during the 1948 Spring season at the Palacio de Bellas Artes, Mexico City.
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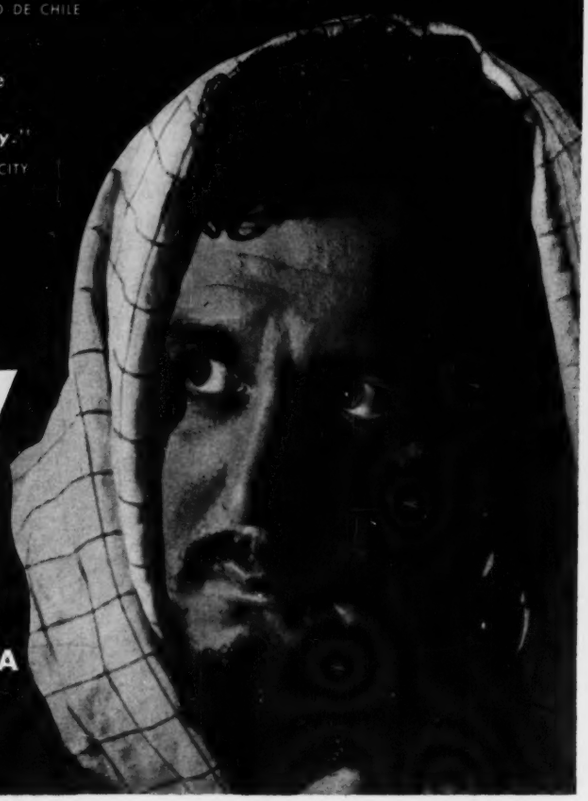
  —NOVEDADES, MEXICO CITY

- Chosen as the Don Jose for the RCA VICTOR recording of "Carmen."



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Nieuwe Courant, Nov. 8, 1948

"In my recollection their names stood written in golden letters. Their appearance yesterday even heightened our admiration. *This ensemble is perfection itself.* . . . Minute evenness of touch, interpretation, grandiose technique go together so that one falls from one astonishment into the other, yes, even into ecstasy . . . unbelievably brilliant playing." *A. D. W.*

Het Binnenhof, Nov. 8, 1948

. . . Phenomenal Pianists (Headline)

AMSTERDAM

Trouw, Nov. 8, 1948

". . . most remarkable achievement . . ."

LONDON

The Times, Aug. 12, 1948

"Remarkable range of pianistic colour."

Daily Express, Aug. 12, 1948

". . . aroused to enthusiasm more than 6,000 packed promgoers at the Albert Hall."

Daily Herald, Aug. 12, 1948

". . . the accuracy and sensitiveness of their playing were beyond praise."

EDINBURGH

The Scotsman, Oct. 14, 1948

". . . the finest music of the opening was the concerto in E-flat by Mozart which received a sparkling and splendid rendering by Vronsky and Babin."

"Foremost duo-pianists of the day. . . . Not since Meier and Pattison put the two-piano recital on the American concert stage has there been heard an ensemble to equal that demonstrated by Vronsky and Babin."

Washington Times-Herald, Feb. 16, 1948

"Of the two-piano teams now appearing before the public, none is the peer of Vitya Vronsky and Victor Babin."

Winnipeg Tribune, Jan. 12, 1948

"The best of the piano teams in the business."

Milwaukee Journal, Oct. 19, 1947

"They offered an intelligent and varied program and clearly delighted the large audience." *Boston Herald, Feb. 6, 1947*

"Better, perhaps, than any pair of duo-pianists on the current stage, they combine emotional expression, restrained and of high grade, with superb technique."

Chicago Daily News, Jan. 27, 1947

"The music lover could listen to them for hours and never tire." *Toronto Star, Jan. 14, 1947*

"It was a superlative achievement from this team which ranks at the top." *Rochester Democrat, March 22, 1947*

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MUSIC AND DRAMA MINGLE

Claude Rains, actor, (center) is presented with a silver cigarette box by Eugene Ormandy, conductor of the Philadelphia Orchestra, following the former's reading of the part of the Speaker in Copland's A Lincoln Portrait at a recent concert. Looking on is Harl McDonald, manager of the orchestra. (Photo by Jules Schick)

American Composers and American Orchestras

For the last nine years, the National Music Council has been compiling one of the more interesting pieces of research found anywhere in the musical scene—a survey of programs given by the major symphony orchestras (25 in all) of the United States, with a statistical breakdown of the relation between American and foreign works.

This season's survey shows that in 1947-1948 there were performed 166 compositions by native-born Americans, out of a total number of 1,904 pieces. Last year there were 152 American works out of 1,968 pieces. The 166 works performed in the last season is the largest number since the inauguration of the National Music Council's surveys, but on a percentage basis the ratio is smaller than it was during the war years. However, the number and percentage of works by naturalized Americans, plus foreigners living in the United States, are about the same as last season. A few new Americans have been programmed: the total increased from 61 in 1946-1947 to 71 in 1947-1948. In alphabetical order, their names are:

James Aliferis, Le Roy Anderson, Samuel Barber, Wayne Barlow, Marion Bauer, Robert Russell Bennett, John Alden Carpenter, Elliott Carter, George Whitefield Chadwick, Aaron Copland, Henry Cowell, Paul Creston, Eric DeLamarter, Norman Dello Joio, David Diamond, Anthony Donato, Herbert Elwell, Alvin Etler, Arthur Foote, Earl George, George Gershwin, Don Gillis, Morton Gould, Charles Griffes, Howard Hanson, Roy Harris, Frederick P. Hart, Weldon Hart, Philip Henry, Charles Ives, Frederick Jacobi, Jack Kilpatrick, Ellis B. Kohs, Clair Leonard, Benjamin Ludlow, Daniel Gregory Mason, Edward MacDowell, Robert MacGimsey, Robert McBride, Harl McDonald, Peter Menin, Douglas Moore, Ethelbert Nevin, Spencer Norton, Vincent Persichetti, Burrill Phillips, Walter Piston, Gardner Read, Wallingford Riegger, Le Roy Robertson, Richard Rodgers, Bernard Rogers, Robert Rohe, Robert Sanders, Ernest Schelling, William Schuman, Roger Sessions, Harold Shapero, Arthur Shepherd, Alan Shulman, Elie Siegmeister, John Philip Sousa, William Grant Still, Deems Taylor, Randall Thompson, Virgil Thomson, David Van Vactor, Robert Ward, George Wargo, Paul Weaver, Alec Wilder.

The following tables are of interest. Here is the position of the orchestras in regard to the number of works by American-born composers (all of these tables are for 1947-1948):

Position	*Orchestra*	*Number of Works*
1	New York	17
2	Pittsburgh	14
3	San Antonio	13
4	Baltimore	11
5	Oklahoma, National (Washington)	10
6	Boston	9
7	San Francisco	8
8	Cincinnati, Detroit	7
9	Chicago, Cleveland	6
10	Indianapolis, Los Angeles, Philadelphia	5
11	Buffalo, Houston, Minneapolis	4
12	Columbus, Dallas, Denver, Kansas City, New Orleans, Rochester, St. Louis	3

More significant, perhaps, is the over-all ratio between American and other works, since orchestral seasons and extent of repertoire differ:

Position	*Orchestra*	*Percentages*
1	Oklahoma	16.1
2	San Antonio	14.6
3	Indianapolis	14.3
4	Boston	11.8
5	Buffalo	11.4
6	New York	11.3
7	San Francisco	10.8
8	Columbus	10 3
9	Baltimore	9.9
10	Detroit	9.7
11	National (Washington)	9.6
12	Pittsburgh	9.5
13	Cleveland	9.2
14	Houston	8.9
15	Kansas City	8.3
16	Los Angeles	8.1
17	Cincinnati	7.4
18	Rochester	7.1
19	Dallas	5.7
20	Minneapolis	5.6

Another interesting compilation is the list of percentages of works by American-born *and* naturalized composers, plus those of foreign-born composers living in the United States:

Position	*Orchestra*	*Percentages*
1	San Francisco	24.3
2	Los Angeles	24.2
3	Oklahoma	22.6
4	Boston	22.4
5	Columbus	20.6
6	National (Washington)	20.2
7	Pittsburgh	18.3
8	Houston	17.8
9	New York	17.3
10	Baltimore, Indianapolis	16.2
11	San Antonio	15.7
12	Cleveland	15.4
13	Dallas	15.1
14	Philadelphia	14 9
15	Rochester	14.3
16	Buffalo	14.2
17	Minneapolis	13.9
18	Cincinnati	13.8
19	St. Louis	12.9
20	Detroit	12.5

ON THE COVER

Franz Waxman established himself as one of the most promising American conductors of the younger generation when he directed the first two seasons of the Los Angeles Musical Festival. His readings of both the classical and contemporary works were enthusiastically received by press and audiences. Among first performances on this occasion, were Prokofieff's Fifth Symphony and Honegger's oratorio Joan of Arc at the Stake given for the first time in English. He also made several appearances at the Hollywood Bowl.

Waxman is a composer in the most varied fields. His Carmen Fantasy written for Jascha Heifetz has become a standard addition to the violin repertoire. Heifetz, who has made a very successful recording of this work, also plays both solo parts in a recording of Bach's Double Concerto which Mr. Waxman conducted. Other compositions of Mr. Waxman include the symphonic overture Athanael the Trumpeter which Leopold Stokowski premiered at the Hollywood Bowl, Elegy for Strings, Symphony Fantasy on A Mighty Fortress is Our God, and other works. He is the composer of many scores for such motion pictures as Rebecca, Humoresque, Paradine Case.

Mr. Waxman, a native of Germany, received his musical education in Berlin and Dresden and came to the United States in 1934. He makes his home in Los Angeles.

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Sixty-Ninth Year
December 1, 1948

FACING THE MUSIC

By Harold C. Schonberg

The repertoire. Everybody (except the public) is lately complaining about the symphonic repertoire. The Fifty Pieces, it appears, are getting their annual workout, huffing and puffing, and crowding less fortunate competitors off the track, or trampling them into the ground. There are even rumors that persist in cropping up, one of which revolves around an important musical director of an equally important orchestra who, it is claimed, has ordered his associates to adhere to the tried and true.

It's a complex situation; and when novelties are inserted in the programs, as they occasionally are, orchestra directors nastily point to a pile of adverse criticisms. "They scream at us if we don't program new works," is the lament, "and they scream at us when we do." You know, of course, to whom the "they" refers. This would appear to be something of an impasse. Yet a little more discrimination on both sides of the fence, a little less slugging, might help matters. We all agree that it is the duty of contemporary orchestras to further the cause of contemporary music. Well and good; but the mere fact that a new work is programmed does not automatically mean progress, despite the holier-than-thou attitude sometimes prevalent. The Philharmonic-Symphony, say, is not especially furthering the cause of contemporary music when it programs such a weak, derivative and vulgar work as Perpessa's Prelude and Fugue. It is, on the other hand, when it presents Schönberg's Five Orchestral Pieces. It isn't when it runs through Gould's Third Symphony; it is when Bartok's Concerto for Orchestra is on the agenda.

A lot of ink has been wasted on theorizing the formula for an ideal program. "Something classic, something new. . . ." Why not try something heretical—try to program only good music? Not necessarily eternal masterpieces—there are only a limited number of those, though more than conductors seem to think—but the good bread and butter that miraculously has remained fresh throughout the centuries. That would include, of course, the inevitable Beethoven-Brahms-Tchaikovsky grouping. We can't get too far away from them; they're here to stay, for the time being at any rate. They're fine pieces too, in case anybody should ask; only by now they have about lost their power to surprise. If they were human, one might say that not a wrinkle of their noble faces remains unexplored; they have been put on display too many times; their little gestures and habits tend to become annoying, even though we know deep inside of us that they are irreplacable. They develop speech defects; they are too much with us. Let's by all means honor them and proudly present them on occasions of state, but let's make some new acquaintances, especially among the younger generation; and also among the older people on the next block.

Daumier

NO ONE DESIGNATION—THEN, NOW, TOMORROW

And let's leave the "contemporary" out of music. A work is none the better or none the worse by the extraneous fact of its having been written a few hours ago. It's the musical content that counts, and orchestras owe no debt to inferior music whatever its contemporaneity. This term "modern" or "contemporary," as applied to music, has done more harm than good. It conjurs up a fearsome vision of accidentals and twelve tones; of loud screeches and ear-splitting dissonances. It is used indiscriminately for Prokofieff, Poulenc and Perpessa—and it shouldn't be. There is no such thing as "modern" music, really. There is only music, and it is up to conductors to present it.

THE only debt musicians owe, then, is to music, and there are a lot of promissory notes outstanding. We talk about furthering the music of our own time. Fine; but how about also furthering the music of Mozart? Getting away from the Fifty Pieces does not, as many apparently take for granted, mean an automatic propulsion toward repertorial exotica. Mozart wrote forty-one symphonies, out of which (let us be kind) some half-dozen occasionally are played. What's wrong with the ones in C (K. 338), or A (K. 201), or the tiny one in E flat (K. 184), to mention only three? He wrote twenty-seven piano concertos, and a few are assured of regular hearings, but why aren't the magnificent ones in B flat (K. 456) or C (K. 503) or G (K. 453) heard more often? Haydn has over a hundred symphonies; what about *them?* These pieces, mind you, are not the experimental products of marginal composers. They are flaming masterpieces composed by men of genius. The lack of initiative in program making would suggest that they suffer from staggering cases of musical chickenpox, requiring that they stay in permanent quarantine. One could cite any number of fine orchestral works so stricken—Dvorak's D minor and D major Symphonies, Franck's *Les Djinns*, D'Indy's Second Symphony, Falla's *Nights in the Gardens of Spain*, Elgar's A flat Symphony, Vaughan Williams' F minor Symphony, Debussy's *Martyre de Saint-Sebastien*, Johann Strauss' *Ziguenerbaron* Overture, Kalinikov's G minor Symphony (there may, as the late Harvey Grace used to say, be cultivated groans at the latter two; but why? I wish all orchestral pieces were as good), Delius' *Song of the High Hills*, any of the Handel Concerti Grossi—oh, any number.

But if the orchestral repertoire is bound in a few dimensions, the piano repertoire is a little bubble of precious glass, wherein rattle around a few standbys, some by now so dried up (*e.g.*, the Bach-Busoni Chaconne, as delivered by the majority of recitalists) that they stand a good chance of disintegrating if poked by an inquiring finger. What makes pianists so blind to the existence of any but a handful of Beethoven's thirty-two sonatas, or Mozart's nineteen? It must be years since the fine F major Mozart—the contrapuntal one, K. 494-533—has been played in a New York recital; and as for the Beethoven Op. 54 or 79, well. . . . Pianists eager for a French group immediately turn to the often-played Ravel or Debussy pieces, completely ignoring Fauré's Theme and Variations in A flat or some of the attractive Poulenc trifles. Liszt's B minor Sonata is played to death; his *Weinen, Klagen Variations* weep in silence. There is no literature richer than that of the piano, and it is scarcely explored by recitalists.

WHERE does the public stand in relation to all of this? Hard to say; nobody has ever really been able to analyze the public, as confirmed by several events of the last few months. According to one segment of experts, the musical public is a combination of Pithecanthropus Erectus and a member in good standing of the late Jukes family. The public, say these experts, has to be treated like an infant, who cries if he doesn't get his steady ration of *Pathetiques* and Brahms Firsts; who has to be coddled, cuddled, and pampered into paying the bills. He is the customer, he is always right, and it's just too bad if his tastes are on a primitive plane. But, according to another segment of experts; the public is anything but a fool. He's pretty bright, as a matter of fact. He wants new music, new sensations, new ideas; he is beginning to get fed up with the standard fare. If not precisely a poppy-and-lily esthete (they say), the public is at least more intelligent than given credit for.

Whom to believe? History has shown pretty conclusively that the public has to be pushed (*cf.* the days of Theodore Thomas); and, inconsistently, history also has shown that no great composer goes entirely unappreciated in his own day. The Viennese folk who lined the streets for Beethoven's funeral were not out just for the airing, and the solid people who kept Wagner's operas alive, who split the 1880's into two armed musical camps, were far from behind the times. It would appear that the public—then, now, tomorrow—cannot respond to any one designation. There may be five people who'll walk out of a Webern concert to one who remains; but that one has his rights and his needs, too. One man's meat may be another's poison; but that is no reason why one should eat and the other starve. Considering everything, though, nobody need starve today—not when there are phonograph records which supplement what the concert artists and symphony orchestras fail to give. And whatever the individual variation in tastes, we can be certain that the public as a whole will respond to great music, even if it is unfamiliar. Here's to more of it.

MENTION should be made, if for one reason only, of a Broadway musical called *Small Wonder*. This, as far as the music is concerned, is a joint effort by several composers, including one who appears to be a specialist in developments. That's what the program says, in several numbers: "Music by Baldwin Bergersen. Lyrics by Phyllis McGinley. Musical development for dance by Richard Priborsky." This is indeed a period of specialization. Sadly enough, nobody in *Small Wonder*—all pulling in tandem with all their might: some composing, some developing—has been able to come up with an original musical idea. The show itself has some amusing ideas, well carried out; but, musically, maybe a second developer was needed to develop the ideas of the first developer.

An American Critic Views the French National Orchestra

By ROBERT BAGAR

THE American music public has had cause to be thankful for a number of good things that have come its way this season. One of them was surely the visit paid to this country by the Orchestre National de France. In New York's Carnegie Hall, on Oct. 17, this sterling group treated a huge audience to a concert of French music (excepting one piece) done in the Parisian manner, and all under the direction of Charles Munch.

Government Support

The Orchestre de la Radiodiffusion Francaise which is the rather *bouleversont* name of this organization (actually it means no more nor less than French National Radio Orchestra) is a government-supported body. It gives radio and so-called "live" concerts in the Théâtré des Champs Elysées, and audiences are admitted gratis. Also, the Orchestre National is quite a travelling troupe, having appeared during the last two years in Brussels and Berlin, as well as making tours of Switzerland and England. Its programs are of the widest possible range, including works old and modern

BAGAR

(N. Y. World-Telegram Photo)

from the pens of home-grown and foreign composers.

Post-War Visits

Impressive as all this may seem, it is all the more so when you consider that the National's history is a fairly young one, since it dates from 1934. Compare this with the 106-year-old Société des Concerts du Conservatoire, which was founded by Habeneck in 1828. Also consider the National's visit to us now with that of its elder colleague in the season 1918-19, when with André Messager at the helm it toured this country. And, parenthentically, it required the successful completion of two world wars to bring these famous French orchestras to us.

Although the activities of the National prior to the last war had already attained a major importance, it goes without saying that these were effectively curtailed during the war and, naturally, the German Occupation. The personnel was reduced considerably because of the need of manpower in the armed services, to which might be added the further restrictions imposed by the presence of German troops in France. Yet the National, a much depleted, if not deflated entity, managed to give concerts, here and there, openly now, clandestinely, then, until the Liberation.

Rosenthal to the Podium

Following that happy event, the Orchestre National de France came under the complete directorship of Manuel Rosenthal, who worked hand-in-glove with composer Henri Barraud, musical director of the French National Radio.

These men are by no means strangers to America. Their works have been performed here by the leading orchestras. Rosenthal, you may remember, guest-conducted two programs of the Philharmonic-Symphony in Carnegie Hall (Dec. 5 and 6, 1946) when he introduced (to America) his own fantasial piece La Fête du vin, as well as Barraud's Concerto for Piano and Orchestra (soloist E. Robert Schmitz). And before that (Oct. 10, 11, and 13, 1946) his other clever work Musique de table, an orchestral suite in eight main courses had been given a first American hearing.

No Head Man Now

Manuel Rosenthal resigned from his post last year, and the National is now an orchestra without a head man. Its conductors are guests, so to speak, though not in the same way as happens with the Philharmonic-Symphony, whose musical adviser is Bruno Walter.

There would have been a golden opportunity for those who heard the National play in Carnegie Hall to make better comparisons between it and American orchestras, had the National scheduled a Mozart, or a Beethoven, or a Brahms work in its program. This was denied us, so that we were constrained to compare on the basis of mostly French compositions, where, in all likelihood, the National would be virtually certain to have it all over its American counterparts.

Gallic Enchantment

That it played such pieces as the Ravel Tombeau de Couperin and Roussel's second Bacchus et Ariane suite persuasively, enchantingly, even, was nevertheless a very high enjoyment. Few, if any at all, are the American orchestras which could make the same distinctions between page and page or, perhaps, bar and bar that the Frenchmen did, or emulate their almost casual delivery of melodic material, giving it not more than its due in warmth of tone.

It was my feeling that the National's musicians were particularly "up," for this performance, though I did not express it at the time. And why would they not be, with an important debut to make in a city latterly become the capital of the musical world? An American orchestra in Paris would presumably be expected to entertain the same ambitions, unless the traditional American spirit to make a good showing outside of one's own bailiwick has suddenly gone and left us.

At any rate, there were sounds in the playing of the National that differed materially from what we hear in our own concert halls a good deal of the time. For instance, the National's string sections were not nearly as pure nor the brass as round as the domestic ones.

All this, of course, while giving our transatlantic confreres their just praise for the almost scientific exactitude, the noble precision of their performances.

Salute to the Valiant

One hopes that music, orchestral, operatic, artist, and other cultural exchanges, may happen with more and more frequency between this and other countries, because that sort of thing can be only beneficial to all parties, without exception, in the assimilation of new and worth-while ideas. And, in the meantime, a cordial salute to the valiant membership of the Orchestre National de France, for its friendly and articulate message in a language common to all—music.

CHARLES MUNCH

rehearsing the French National Orchestra. (Photo by M. Nobleman).

Robert Bagar in 1935 joined the musical staff of the New York World-Telegram, where he is now music critic. He is co-annotator of the Philharmonic-Symphony Society's programs, a contributor to the New Yorker and other periodicals, has done scripts for radio and is on the Metropolitan Opera Quiz on Saturday afternoons. With Louis Biancolli, Mr. Bagar has written Concert Companion (Whittlesey House) a Book-of-the-Month Club choice this year.

SYMPHONIC ROLL CALL OF 1948-49

ORCHESTRAS of the HEMISPHERE

ARIZONA

Phoenix: The Phoenix Symphony Association (70). John Barnett, conductor. Soloists, Sidney Tretick, Jacques Abram, Marina Koshetz. 4 concerts. Phoenix Union High School Aud. (2084). Mgr., Mrs. Gertrude Myers, Adams Hotel.

Tucson: Tucson Symphony (75). Samuel S. Fain, conductor. Soloists, Loren Hollenback, Robert O'Connor. 7 concerts. University of Arizona Aud. (2300). Mgr., Grant Howard, 40 E. Pennington.

ARKANSAS

Little Rock: Arkansas State Symphony. Josef Blatt, conductor.

CALIFORNIA

Hollywood: Hollywood Bowl Orchestra. Summer concerts. Mgr., Dr. Karl Wecker, 2301 N. Highland Ave.

Inglewood: Inglewood Symphony. Ernst Gebert, conductor.

Long Beach: Long Beach Philharmonic (100). Robert Resta, conductor. Soloists, Ricci, Pennario, Tokatyan. 4 concerts. Long Beach Municipal Aud. Mgr., W. A. Barnard, 385 Panama Ave.

Los Angeles: Los Angeles Philharmonic (90). Alfred Wallenstein, conductor. John Barnett, associate conductor. Darius Milhaud and Howard Hanson, guest conductors. Soloists, Szigeti, Posselt, Spivakovsky, Jacobsen, Serkin, Kapell, Michelangeli, Abram, Lipkin, Foldes, Schonbach, Drexler and Andonian. 92 concerts in Los Angeles and 21 other Southern California cities including 13 concerts for youth. Philharmonic Aud. (2666). Mgr., Wilfred L. Davis, 427 W. 5th St.

Los Angeles: Los Angeles Women's Symphony (60). Ruth Haroldson, conductor. Soloists, Olive Mae Beach, Xenia Chassman, Edward Rebner, Theodore Saidenberg. 10 concerts. Ebell Theatre (1200). Dec. 9, 12, 17, Bach Festival, Los Angeles. Mgr., Ruth Haroldson, Whittier College, Whittier.

Oakland: Oakland Symphony (90). Dr. Orley See, conductor. Soloists, Robert Brereton, Desire Ligeti, and others. 10 concerts. Oakland Municipal Auditorium Theater (2000). Mgr., Ralph E. Hillegas, 1495 Grand Ave., San Leandro, Calif.

Pasadena: Pasadena Civic Orchestra (90). Richard Lert, conductor. Soloists, Armand Tokatyan, Frances McCann, Robert Brereton, Roman Totenberg, Ralph Isbell, Richard Hale. 10 concerts. Pasadena Civic Aud. (3000). Mgr., Emilie Hubbard, 16 No. Marengo Ave.

Sacramento: Sacramento Philharmonic (75). George F. Barr, conductor. Soloists, Desire Ligeti, Naoum Blinder, Ruth Claussen, Maria Stoesser. 7 concerts. Concerts in Marysville, Auburn and Davis, underwritten by A. F. of M. Sacramento Junior College Aud. (1385) and Sacramento Memorial Aud. (4500). Mgr., George Faris, Pres., 1200 21st St.

San Francisco: San Francisco Symphony (96). Pierre Monteux, conductor; William Steinberg, Darius Milhaud, guest conductors. Soloists, Spivakovsky, Heifetz, Casadesus, Serkin, Tourel, Jacques Abram, Corinne Lacomble, Boris Blinder, Firkusny, Milstein, Martial Singher, Nan Merriman, David Lloyd, Stanley Noonan, E. Robert Schmitz, Myra Hess, Isaac Stern, Lucine Amara, Richard Charles, Egon Petri, Claudio Arrau, Eula Beal, Perry Askam; Stanford and University of California Choruses; Municipal Chorus. (Foregoing on the Subscription Series, 53 concerts.) Young People's Series, Rudolph Ganz, conductor, 6 concerts. Municipal Series, 8 concerts, sponsored by the Art Commission, Pierre Monteux, conductor; soloists, Oscar Levant, Jeannette MacDonald, Ruggiero Ricci. "May Festival" events, Dimitri Mitropoulos, conductor; soloists Szigeti, Schnabel; Municipal Chorus, Hans Leschke, conductor. 10 Standard Oil Broadcasts. 8 out-of-town concerts. War Memorial Auditorium (3252). Mgr., Howard K. Skinner, War Memorial Opera House, San Francisco.

Santa Monica: Santa Monica Symphony (92). Jacques Rachmilovich, conductor. 5 concerts. Barnum Hall (1500). Mgr., Mercedes Thorp, San Vincente Bldv., at 4th St.

Santa Rosa: Sonoma County Symphony Association (65). George L. Trombley, conductor. 5 concerts. Santa Rosa High School Aud. (1150). Mgr., Lloyd K. Wood, Box 404.

Whittier: Whittier College-Community Symphony (100). Ruth Haroldson, conductor. Soloists, Olive Mae Beach, Joseph De Tulio. 5 concerts. Annual Bach Festival. Whittier High School Aud. (2400). Mgr., Lawrence Porter, Whittier College.

COLORADO

Colorado Springs: Colorado Springs Symphony (75). Dr. Frederick Boothroyd, conductor. Eleazar de Carvalho, guest conductor. Soloists, J. Hines, Neveu, Yeend, Whittemore and Lowe, Schuster. 6 regular and 6 children's concerts. High School Aud. (1447). Mgr., Lucinda Shutt, 1018 E. Willamette.

Denver: Denver Symphony (76). Saul Caston, conductor. Soloists, Milstein, Tureck, Schuster, Malcuzynski, Tourel, Kirsten, Duncan, Berini, Selma Caston, Laura Grauer. 20 concerts; 7 children. Auditorium (3200). A tour of the region. Mgr., Helen E. Black, 458 City and County Bldg.

CONNECTICUT

Bridgeport: Connecticut Symphony Orchestra (70). Daniel Saidenberg, conductor. Soloists, Cotlow, Magnes, Ballon, Dranoff and Cooper, chorus and soloists in "Messiah" experts. 15 concerts; also 6 out-door summer concerts in 1949. Fairfield University Field. Klein Memorial Aud. (1500). Mgr., Louis J. Standish, Jr., 124 Bank St.

New Haven: New Haven Symphony (85). Hugo Kortschak and Richard Donovan, conductors. Soloists, Szymon Goldberg, Beveridge Webster, Primrose, Spivakovsky, Bruce Simonds. 7 concerts, plus 3 for young people and summer series at Yale Bowl. Orchestra under auspices of Yale School of Music and the New Haven Symphony Orchestra Association. Mgr., Meyer Sokoloff, 39 Church St., Room 210.

Norwalk: Norwalk Symphony (105). Quinto Maganini, conductor. Soloists, Della Jolo, Kwartin, Kaplan, Preusser, Vick, Peterson, Vito. 6 concerts. Norwalk High School Aud. (1200). Mgr., Marion Hamilton Diller, Perry Ave., Norwalk.

Waterbury: Waterbury Civic Orchestra (65). Mario Di Cecco, conductor. Soloists, Kay Fredericks, Sidney Harth, Grace Castagnetta. 6 concerts. Wilby Aud. Mgr., Ridgeway Hall, 98 Randolph Ave.

DISTRICT OF COLUMBIA

Washington: National Symphony (88). Hans Kindler, conductor. Soloists, Kreisler, Traubel, Morini, Thebom, Firkusny, Istomin, Baccaloni, Rubinstein, Stern, Wild, Lipkin, and others. 95 concerts. Constitution Hall (3844). Approx. 50 winter tour engagements and summer season at Watergate. Mgr., J. E. Mutch, 1727 K St., N.W.

Washington: United States Navy Band. Lt.-Commander Charles Brendler, conductor Soloists, Harold Brasch (euphonium), Carl Grove (saxophone), Homer E. Phillips (trombone), Arlington Zetty (piccolo), Richard Groves (baritone), Joseph Reines (bassoon), William Cameron (harp), William Murray (trumpet), Anthony Mitchell (clarinet), Gordon Finlay (cornet). Toured Southwest in Oct.; tour of East in May. Mgr., G. B. Sandefer, 1092 Nat'l Press Bldg.

(*Continued on next page*)

SYMPHONIC ROLL CALL

(*Continued from page 21*)

FLORIDA

Coral Gables: University of Miami Symphony (85). Modeste Alloo, conductor. Joel Belov, associate conductor. Soloists, Svanholm, Garbousova, Sandor, Hanson, Ferrier, Bernette, Francescatti, List, Belov, Melton. 18 concerts and 6 performances by Ballet Theatre. Miami Senior High School Aud. (1287). Short tour, including Palm Beach. Mgr., Mrs. Marie Volpe, Univ. Branch, University of Miami.

DeLand: Stetson Symphony (50). Frances Buxton, conductor. Soloists to be selected. 4 concerts, plus two appearances (oratorio and opera) with Stetson University Chorus under Harold M. Giffin. DeLand Aud. (1000). Out of town concerts to be arranged. Mgr., William Stark, John B. Stetson University School of Music.

GEORGIA

Atlanta: Atlanta Symphony (90). Henry Sopkin, conductor. Soloists, Robert Harrison, Billy Schatten, Choral Guild of Atlanta, Margarathe Parrott, James de La-Fuente, Alice Tomlinson, Hugh Hodgson. 8 regular concerts. Atlanta Municipal Auditorium (5164). Orchestra has 50 professional and 40 amateur players. Concerts planned at colleges and universities over the state. Mgr., Richard A. Stout, 64 Pryor St., N.E.

ILLINOIS

Bloomington: Bloomington-Normal Symphony (65). Kenneth Cuthbert, conductor. Soloists to be announced. 3 concerts. Scottish Rite Consistory Temple (1200). Mgr., L. L. Williams, Unity Bldg.

Chicago: Chicago Symphony (100). Guest conductors—Pierre Monteux, Bruno Walter, George Szell, Eugene Ormandy, Fritz Busch, Charles Munch, Tauno Hannikainen, assistant conductor. Soloists, Posselt, Stern, Luboshutz and Nemenoff, Arrau, Brailowsky, Kapell, Malcuzynski, Myra Hess, Carbousova, Franceschi, Lipkin, Singher, Neveu, Francescatti, Heifetz, Schnabel, Rubinstein, Renardy. 68 subscription, 12 young people's and 18 "pop" concerts. Orchestra Hall (2582). Concerts in Milwaukee, Urbana, Appleton, Springfield, Columbus, Indianapolis, Detroit, Ann Arbor, Kalamazoo, Toledo, Terre Haute, Peoria. Mgr., George A. Kuyper, 220 S. Michigan Ave.

Chicago: North Side Symphony (85). Milton Preves, conductor. 3 concerts. Loyola Community Theater (998). Strictly an amateur, non-profit organization. Mgr., R. Allen Wilson, 2148 W. Ainslie St., Chicago 25.

Chicago: Chicago Business Men's Orchestra. Dr. George Dasch, conductor. Exec. Sec., Isabelle Gauer, 115 So. Wabash Ave.

Evanston: Evanston Civic Orchestra (75). Hans Heniot, conductor. 3 concerts. Auditorium (1240). Mgr., Norman Ross, 617 Davis St.

Evanston: Northwestern University Symphony (95). Herman Felber, conductor. Soloists, students, faculty. 5 concerts. Cahn Aud. (1200). Mgr., George McClay, Northwestern University School of Music, Evanston.

Joliet: Joliet Symphony (60). Pasquale Crescenti, conductor. Soloists, Virginia Parker and others. 3 concerts. Joliet Township High School (2200). Mgr., Levon Seron, 81 N. Chicago St.

LaGrange: West Suburban Y Symphony (85). Karl Schulte, conductor. 3 concerts. Lyons Township High School Aud. Mgr., Edward C. VanCura, 3623 Prairie Ave., Brookfield, Ill.

Peoria: Peoria Symphony (72). Rudolph Reiners, conductor. Soloists, Joyce Renee, Schneideman, Bolognini, Balogh, 1 local artist. 8 concerts. Shrine Mosque (1825). Mgr., George E. Landon, 529 Main St.

Rockford: Rockford Civic Symphony (100). Arthur Zack, conductor. Soloists, Alma Trio, Franz Bodfors, Percy Grainger. High School A Cappella Choirs, Unicantors Chorus. 5 concerts. Shrine Temple (1500). Concerts in Freeport, Rochelle, Janesville; summer season. Mgr., Harold Johnson, Spring Creek Rd.

Waukegan: Waukegan Philharmonic (75). Rudolph Reiners, conductor. Soloists, Francine Falkon, Szymon Goldberg, Dorothy Eustis. 4 concerts. Waukegan Township High School. Mgr., Dave Rubinson, 433 Gillett Ave.

INDIANA

Fort Wayne: Fort Wayne Philharmonic (85). Igor Buketoff, conductor. Soloists, Arrau, Fleisher, Milstein. 12 concerts. Quimby Aud. (2200). Broadcast, WOWO, Fort Wayne. Mgr., Frank Wemhoff, Jr., 631 W. Jefferson.

Gary: Gary Civic Symphony (85) Rudolph Reiners, conductor. Soloists, Fritz Siegal, Tom Warrilow, Newman Powell, Erno Balogh, Edith Martin, Jeanie Gaudio. 8 concerts. Seaman Hall (950-1000). Concerts in Crown Point and Hammond, Ind. Mgr., Mrs. R. T. Griffith, 559 Pennsylvania St.

Indianapolis: Indianapolis Symphony (86). Fabien Sevitzky, conductor. Soloists, Neveu, Kapell, Pressler, Heifetz, Serkin, Singher, Bloch, Tourel, Fournier. 81 concerts. Murat Theater (2000). Tour of South, including Tennessee, Mississippi, Alabama, Florida, Georgia, North and South Carolina; also to Michigan and Illinois. Mgr., Howard Harrington, Murat Theater Bldg.

North Manchester Civic Symphony (60-65). S. L. Fluecklger, conductor. One soloist and "talent quest" to nearby high schools. 3 concerts. Central High School Aud. (750). Mgr., L. J. Yoder, North Manchester

South Bend: South Bend Symphony (85). Edwyn H. Hames, conductor. Soloists, Rubinstein, Spivakovsky, Piatigorsky, Chavchavadze. 7 concerts. John Adams Aud. (3000). Mgr., Mrs. Ronald Witt, 2410 Kenilworth Drive.

Terre Haute: Terre Haute Civic and Teachers College Symphony (65). Will H. Bryant, conductor. Soloists, Ennio Bolognini, Fritz Siegal, May Strong, Alice Willeys Greene, Edith Carr. 4 concerts. Student Union Aud. (1730). Junior symphony of grade and high school students of vicinity, in process of organization. Mgr., Will H. Bryant, 302 N. 6th St.

IOWA

Des Moines: Drake-Des Moines Symphony (96). Frank Noyes, conductor. Soloists, Mac Morgan, List, Fuchs. 5 concerts. K.R.N.T. Theater (4200). Mgr., Gerald Brown. Send material to conductor, Drake University, Des Moines

Sioux City: Sioux City Symphony (70). Leo Kucinski, conductor. Soloists, Hero, Bolet, Glenn, Battista. 7 concerts. Orpheum Theater (2650), Central High School Aud. (1800). 4 school concerts. Mgr., Gladys Manning, 411 Commerce Bldg.

Waterloo: Waterloo Symphony (65). Otto Jelinek, conductor. Soloist, Elizabeth Green. 3 concerts, held alternately in East High School and West High School Aud. A local student chosen as soloist for final concert. Mr. Jelinek also conducts Grinnell College Orch. Co-Mgrs., Herbert Goodwin and Mrs. Jack Campbell, 118 Sans Souci Drive.

Davenport: Tri City Symphony, Masonic Temple.

KANSAS

Hays: Fort Hays Symphony (60). Soloists, Paul Roland, Wallace Payne, William Wilkins. 4 concerts. Sheriden Coliseum (2000). Held clinic of orchestra materials at meeting of Kansas Music Educators Association, Topeka, Nov. 4. Accompany Messiah performance, Dec. 16. Mgr., R. M. Taylor, Fort Hays State College, Hays, Kan

Independence: Southeast Kansas Symphony (70). Walter McCray, conductor. 6 concerts. Memorial Hall (3000). Mgr., Louis Trzcinski.

Wichita: Wichita Symphony (90). Orien Dalley, conductor. Soloists, Sidney Foster, Howard Halgedahl, Piatigorsky, Kirsten, Francescatti. 17 concerts. East High School Aud, (2260). 5 subscription concerts, 5 for University of Wichita, 4 public school, several out-of-town; one with a young artist prizewinner as soloist. Mgr., Alan Watrous, 213 S. Water.

KENTUCKY

Covington: Northern Kentucky Symphony (60). Fritz Bruch, conductor. Soloists, not yet decided. 2 concerts. YMCA Aud. (600). Mgr., Fritz Bruch

Louisville: Louisville Philharmonic (50). Robert Whitney, conductor. Commissioned composers featured for each pair of subscription concerts: Rodrigo, Thomson, Milhaud, Almand, Malipiero, Harris. Soloists, Del Pozo, Henry, Frugoni. 50 concerts (12 subscription, 10 out-of-town, 28 youth). 40 Sunday afternoon broadcasts, WHAS. 52 music appreciation concerts in Louisville Public Library branches. Mgr., John R. Woolford, 830 S. 4th St., Louisville 3.

LOUISIANA

Baton Rouge: Baton Rouge Symphony (57). David Forrester, conductor. Soloists, Bok, De la Fuente, Amparo Iturbi, Baton Rouge Boy's Choir. 9 concerts. 4 children's, free to children of Baton Rouge. Tour to nearby cities within the state. Mgr., G. A. Baldini, 347 Main St.

New Orleans: New Orleans Symphony (75). Massimo Freccia, conductor. Soloists, Jonas, Szigeti, Garbousova, Istomin, Elmo, Arrau, Moisseiwitsch, Francescatti, Sayao. Municipal Aud. (2700). Tours. Mgr., George A. Foster, 605 Canal St., New Orleans 16.

MAINE

Portland: Portland Symphony (75). Russell Ames Cook, conductor. Soloists, Percy Grainger, Frederick Tillotson and others. 5 concerts. City Hall (2400). Concerts in Biddeford and Brunswick, Me. Mgr., Louis Rapoport, 118 Coyle St.

MARYLAND

Baltimore: Baltimore Symphony (85). Reginald Stewart, conductor. Soloists, Casadesus, Horowitz, Szigeti, Lipkin, Schuster, Thibaud, Virgil Fox, Jean Watson, G. Espinosa, Austin Conradi, Dorothy Dittmar, Leslie Frick, Helen Alford, Richard Kapuscinski, Reginald Stewart. 65 concerts. Lyric Theater (2651). Two tours—one to New York State and New England; the other in the South; special concerts in Baltimore. Mgr., John S. Edwards, 1112 Fidelity Bldg.

MASSACHUSETTS

Boston: Boston Symphony (110). Serge Koussevitzky, conductor. Richard Burgin, associate conductor. Guest conductors, Ernst Ansermet, Leonard Bernstein, Eleazar De Carvalho, Thor Johnson, Igor Stravinsky. Soloists, Firkusny, Henriot, Myra Hess, Horowitz, Soulima Stravinsky, Heifetz, Piatigorsky. Four series of concerts (62) in Symphony Hall. Regular series in Carnegie Hall, New York, and Brooklyn Academy of Music. Concerts in Wellesley, Providence, Cambridge, New Haven, Pittsburgh, Cleveland, Cincinnati, Chicago, Milwaukee, Ann Arbor, Detroit, Rochester, Springfield, Washington, Newark, Hartford, Philadelphia, New Brunswick. Pop and Esplanade concerts under Arthur Fiedler. Mgr., George E. Judd, Symphony Hall, Boston 15.

Boston: Civic Symphony of Boston (85). Paul Cherkassky, conductor. Soloists to be announced. 3 concerts. Jordan Hall (1200). Mgr., Muriel H. Schiff, 210 Riverway.

Boston: Boston Sinfonietta (25-50). Arthur Fiedler, conductor. Undecided number of concerts. Symphony Hall. Mgr., Arthur Fieldler, Symphony Hall.

Fall River: Fall River Symphony (60). Ray Groff, conductor. Soloists, Castleman, and others. 4 concerts. Temple Hall (700). Mgr., Arthur H. Hathaway, 177 Highland Ave.

Springfield: Springfield Symphony (85). Alexander Leslie, conductor. Municipal Auditorium (3218). Exec. Sec., Mrs. Gladys Ryan, 49 Chestnut St.

MICHIGAN

Ann Arbor: Ann Arbor Civic Orchestra (63). Joseph E. Maddy, conductor. Warren A. Ketcham, associate conductor. Local soloists. 5 concerts. High School Aud. (1000). Mgr., Philip O. Potts, 1613 E. Stadium Blvd.

Ann Arbor: Michigan Civic Orchestra Association (300). Conductor and soloists to be arranged. 1 concert. Each year an all-state Michigan Massed Orchestra is formed, 300 players, selected players from various civic orchestras in the state. It gives a Festival Concert, this year at Battle Creek, on April 24. Percy Jones Aud. (1500). Sec., Philip O. Potts, West Engineering Bldg.

Battle Creek: Battle Creek Symphony (80). Roger Parkes, conductor. Guest conductor to be chosen. Soloists, Lunde, Dickson. 6 concerts. Celebrating Golden Anniversary. Non-paid conductors and musicians; 2 pop concerts a year furnish scholarships for young orchestra members to attend Interlochen National Music Camp. Audition winner, chosen from talent of several surrounding counties will be soloist at one concert. W. K. Kellogg Aud. (2500). Mgr., Raymond Gould, 427 Capital Ave., S.W

Dearborn: Dearborn Civic Orchestra (50). Eldon A. Scott, conductor. 2 concerts. Fordson High School Aud. (1250). Sec., Mrs. Joy J. Ross, 5210 Neckel Ave.

Detroit: Detroit Symphony (100). Dr. Karl Krueger, conductor. Soloists, Francescatti, Morini, Flagstad, Singher, Dohnanyi, Fournier, Cassado and ten others. 16 pairs of concerts. 16 children's, 10 weeks' spring tour, 10 weeks' summer pops concerts. Music Hall (1914). Pres., Henry H. Reichhold, Music Hall, 350 Madison Ave., Detroit.

Detroit: Scandinavian Symphony (90). Edward Werner, conductor. C. Erickson, associate conductor. Soloists, Johannesen, Bengsson, Majeske, Grainger. 4 concerts. Masonic Temple (1685). Pres., Kai Rasmussen, 5620 Greenway Ave.

Detroit: Faculty Symphony, Detroit Public Schools (90). Homer la Gassey, conductor. Soloists, 1st concert, L. Petrosy and C. Weimer. 2nd concert pending. 2 concerts. Has played twice before the Music Educators National Conference. Music Hall (1900). Mgr., C. B. Marsh, 10225 Third

Detroit: University of Michigan Extension Orchestra (105). David Mattern, conductor. 6 concerts. Rockham Memorial Building Aud. Mgr., E. A. Soop, Director Extension Service, 60 Farnsworth Ave.

East Lansing: Michigan State College Symphony (70). Alexander Schuster, conductor. Soloists, E. V. Wolff, R. Underwood. 5 concerts. Mich. State College Aud. (4500). Music Dept., Michigan State College, East Lansing.

Flint: Flint Symphony (80). Dr. W. W. Norton, conductor. 5 concerts. Central High School Aud. (1000). Mgr., W. W. Norton, Oak Grove, Kearsley at Crapo.

Grand Rapids: Grand Rapids Symphony (80). José Echaniz, conductor. Soloists, Echaniz, Grainger, Malcuzynski, Primrose, Novotna. 7 concerts. Civic Aud. (4300). Mgr., Gaylord C. Gill, 224 Scribner Ave., N.W.

Kalamazoo: Kalamazoo Symphony Society (80). Herman Felber, conductor. Soloists, Sanroma, Garbousova, Faith, Siegal. 7 concerts. Central High School Aud. (2600). Mgr., Mrs. Harry M. Snow, 113 Allen Blvd.

Lansing: Lansing Civic Symphony (80). Romeo Tata, conductor. Soloists, Thompson, Taylor, Erlih, Lateiner. 2 youth concerts. Eastern High School Aud. (2200). Mgr., Arthur R. Luedders, 424 West Barnes Ave.

Midland: Dow Symphony (55). Dr. Theodore Vosburgh, conductor. 3 concerts. Midland Senior High School Aud. (1250). Mgr., Dr. Theodore Vosburgh, Dow Chemical Co., Midland.

Saginaw: Saginaw Civic Symphony (60). William A. Boos, conductor. Soloists, Lipkin, Chalifoux, Swanson, Der Derian. Civic Aud. (3000). 4 concerts. Mgr., Peters Oppermann, 1426 Cedar St.

MINNESOTA

Duluth: Duluth Symphony Orchestra (80). Joseph Wagner, conductor. Soloists, Baccaloni, John Creighton Murray, Blair, Resnik, Foldes. 10 concerts, Duluth Armory (3000). Mgr., A. H. Miller, 704 Alworth Bldg.

Minneapolis: Minneapolis Symphony Orchestra (88). Dimitri Mitropoulos, conductor. Soloists, Varnay, Darcy, Lipkin, Melton, Szigeti, Neveu, Steber, Michelangeli, Francescatti, Rubinstein, Piatigorsky, Traubel, Arrau, Yeend, Knowles, Roney, Brownlee. 27 home concerts, 70 concerts on tour. Northrop Aud. (4824). Mgr., Arthur J. Gaines, 110 Northrop Auditorium University of Minnesota.

MISSOURI

Kansas City: Kansas City Philharmonic Assn. (77). Hans Schwieger, conductor. Soloists, Kapell, Thebom, Moiseiwitsch, Francescatti, Stern, Lipkin, Jonas. 55 concerts. Beethoven's Ninth Symphony with U. of K.C. Chorus with soloists, Heckman, Scott, Sullivan and Lewis. Kansas City Music Hall (2572). Mgr., R. H. Wangerin, 918 Scarritt Bldg.

St. Louis: St. Louis Symphony Orchestra (85). Vladimir Golschmann, conductor. Soloists, Kapell, Lustgarten, Rabushka, Brailowsky, Neveu, Singher, Quartararo, Munch, Michelangeli, Horszowski, Farbman, List & Glenn, Heifetz, Luboshutz & Nemenoff, Serkin, Lipkin, Francescatti, Piatigorsky. 85 concerts. Tours, Topeka, St. Joseph, Quincy, Peoria, Naperville, Beverly Hills, Elmhurst, Davenport, Winona, Wauwatosa, Waterloo, Freeport, Chicago, Jackson, Bay City, Lansing, Midland, Battlecreek, Fort Wayne, Lafayette, Detroit, Muncie, Kiel Auditorium-Opera House (2500). Mgr., William Zalken, 1223 Arcade Bldg.

St. Louis: Little Symphony Concerts (23). Stanley Chapple, conductor and Max Heindel. 5 soloists, 6 concerts. 4 concerts in Alton, Ill., 1 concert at Washington University. Washington University Quadrangle (3500). Mgr., Mrs. Henry Bry, 1170 Hampton Drive.

St. Louis: St. Louis Philharmonic Orchestra (94). Gerhard Schroth, conductor. Soloists not selected. 4 concerts. Opera House, Kiel Aud. (3600). Mgr., S. Carl Robinson, Sec., P.O. Box 591.

St Louis: St. Louis Sinfonietta (21). Paul Schreiber, conductor. 75 concerts on tour. Mgr., Columbia Artists Mgt., 113 W. 57th St., New York City 19.

Springfield: Springfield Civic Symphony (90). James P. Robertson, conductor. Soloists, Travers, Sanroma, Bampton. 5 concerts. One short tour within the state. Senior High School Aud. (1500). Mgr., Charles Lloyd, 307 E. McDaniel St.

Columbia: Burrall Symphony, Stephens College.

MISSISSIPPI

Jackson: Jackson Symphony Orchestra Assn. (75). Theodore Caskey Russell, conductor. 5 concerts. Bailey Junior High Aud. (1400). Mgr., Gordon W. Marks, P.O. Box 1757.

NEBRASKA

Lincoln: Lincoln Symphony Orchestra Assoc. (50). Leo Kopp, conductor. Soloists, Spivakovsky, Bampton. 6 concerts. Stuart Theatre (1850). Mgr., Ted Butterfield, 325 Stuart Bldg.

Omaha: Omaha Symphony Orchestra (72). Richard E. Duncan, conductor. Soloists, Traubel, Spalding, S. Lunde, J. Casadesus. 12 concerts. 4 free children's concerts plus special concerts. Joslyn Memorial Art Museum (1200). Mgr., Cecil Slocum, 2508 Country Club Ave.

NEW JERSEY

Bloomfield: Bloomfield Symphony Orchestra (90). Walter Kurkewicz, conductor. 4 concerts. High School Aud. (1500). Mgr., C. A. Emmons, 82 Broad St.

Elizabeth: Elizabeth Philharmonic Society (65). August May, conductor. Soloists, Valasek, G. Casadesus, Princeton Univ. Glee Club. 3 concerts. Benefit Concert for the Univ. Jr. College in Cranford. Masonic Temple (900). Mgr., Otto G. Sickert, 14 Greaves Place, Cranford, N. J.

Jersey City: Jersey City Philharmonic Symphony Society (70). J. Randolph Jones, conductor. Soloists, Foster, B. Gimpel, Harrington, Leslie Hodge. Permanent conductor, Leslie Hodge, now conducting in Guadalajara and will conduct in Mexico in the Spring. 10 concerts. Henry Snyder Aud. (2116). Address: 2852 Hudson Blvd.

Nutley: Nutley Symphony Society (70). Nicos Cambourakis, conductor. Soloists, Cambourakis, Schalovitz, Lages. 3 concerts. Also one concert with mixed chorus. Nutley High School Aud. (850). Mgr., Eleanor Bacon Peck, 87 Preston Street, Belleville, N. J.

Orange-Montclair: New Jersey Symphony Orchestra (85), Samuel Antek, conductor. Soloists, D. Minty, A. Dorfmann. 6 concerts. Orange High School and Mount Hebron High School (2000). Mgr., F. Stark Newberry, 16 Lackawanna Plaza, Orange, N. J.

NEW MEXICO

Albuquerque: Albuquerque Civic Symphony (70). Kurt Frederick, conductor. Soloists, Odnoposoff, Sanroma. 5 out of town concerts in state in spring. Carlisle Gymnasium (2400). Mgr., John A. Ward, P.O. Box 605.

NEW YORK

Babylon: The Town of Babylon Symphony Assn., Inc. (55). Christos Vrionides, conductor. Soloists, Powers, Masselos, Carlton, Bemko. 4 concerts. Address: P.O. Box 871.

Brooklyn: Brooklyn Orchestra. Herbert Zipper, conductor. Now organizing.

Buffalo: Buffalo Philharmonic Orchestra (81). William Steinberg, conductor. Soloists, Rubinstein, Francescatti, Peerce, J.

Gimpel, Shapiro, Sten, Lipkin, McGrath. Guest conductor, Leonard Bernstein. 54 concerts. Tours, Scranton and Bradford, Pa. Kleinhans Music Hall (2939). Mgr., Robert E. MacIntyre, Kleinhans Music Hall.

Chautauqua: Chautauqua Symphony Orchestra (65). Franco Autori, conductor. 24 summer concerts. Amphitheatre (7000). Mgr., Musical Director, Chautauqua Institution.

New York: The Philharmonic-Symphony Society of N.Y. (103). Bruno Walter, Musical Adviser; Conductors, Dimitri Mitropoulos, Charles Munch, Leopold Stokowski; Assistant Conductor, Walter Hendl. Soloists, Casadesus, Curzon, Firkusny, Myra Hess, Kapell, Kolessa, Michelangeli, Serkin, Somer, Poulenc, Lipkin, Francescatti, Goldberg, Milstein, Morini, Neveu, Powers, Stern, Szigeti, Piatigorsky, Corigliano, Rosenker, Rose, Stern, Lincer. 98 concerts, 7 young people's concerts. Fall tour to 13 cities and spring tour. Carnegie Hall (2700). Mgrs., Arthur Judson, Bruno Zirato, 113 W. 57th St.

New York: American Youth Orchestra. Dean Dixon, conductor. Soloists, Mischakoff, Tureck, Merriman, Resnik and others. Carnegie Hall concert, March 12. Series at Brooklyn Academy of Music. Tours in New Jersey and throughout New York State. Address: Hotel Ansonia, 2107 Broadway.

New Knickerbocker Symphonette (30). Thomas Grasso, conductor. Suite 304, Carnegie Hall, New York 19, N.Y.

New York: Little Orchestra Society (40). Thomas Scherman, conductor. Soloists, Anderson, Curzon, Francescatti, Lack, Tucker, Piatigorsky, Segovia, Sheridan, Stoska. 16 concerts. Town Hall and Brooklyn Academy of Music. Thea Dispeker, Little Orchestra Society, 35 West 53rd St.

New York: The Mozart Orchestra of Henry St. Settlement. (45). Robert Scholz, conductor. Soloists, Kwalwasser, Wann, Adams, Greitzer and others. 3 concerts. The Playhouse (500), Times Hall (500). Mgr., Erminie Kahn, 113 W. 57th St.

New York: National Orchestral Association (80). Leon Barzin, conductor. Soloists, Lympany, Francois, G. Ricci, Weisman and others. 6 concerts. Carnegie Hall. Mgr., Barnett Byman, 119 W. 57th St. Training Orchestra (125-175). Weekly rehearsal broadcasts.

New York: New York City Symphony. (No concerts scheduled for this season.) Mgr. Director, 130 W. 56th St.

New York: Saidenberg Sinfonietta (20). Daniel Saidenberg, conductor. 50 concerts. Touring only. Columbia Artists Mgt., 113 W. 57th St.

New York: Young Men's Symphony. Training group. Max Jacobs, conductor. Membership of 100 (including women). Address: 21 W. 58th St.

Potsdam: Potsdam State Symphony Orchestra (85). Dr. S. W. Spurbeck, conductor. Soloists, Paul Clement, Cameron McGraw. 6 concerts. S.T.C. Aud. (900). Short tour to neighboring cities Appearing in May with Robert Shaw in Verdi Requiem. Mgr., Thomas Culhane, S.T.C.

Rochester: Rochester Civic Orchestra (45). Guy Fraser Harrison, conductor. Soloists, Hazel Scott, Lanny Ross, Burl Ives, Leopold Mannes and others. Tours through Corning, Olean and Genesco, N. Y.; Burlington, Vt.; Bethlehem, Pa.; So. Hadley, Mass. 25 local concerts. Eastman Theatre (3350). Mgr., A. M. See, 60 Gibbs St.

Rochester: Rochester Philharmonic Orchestra (85). Erich Leinsdorf, conductor. Soloists, Neveu, Scott, Gillette, Lipkin, Janis, Kapell, Taylor, Bernauer, Farrell. 14 local concerts. Touring 23 cities, New England, Middle Atlantic States, Canada. Eastman Theatre (3352). Mgr., A. M. See, 60 Gibbs St.

Schenectady: Schenectady Symphony Orchestra (70). Anthony R. Stefan, conductor. Soloists, R. Ricci, Bela Hatfield, E. Kingdon. 3 concerts and 1 children's concert. Semi-professional. Erie Theatre (1300). Mgr., A. J. Sherburne, 309 Riverside Ave., Scotia, N. Y.

White Plains: Westchester Symphony Orchestra, Inc. (75). Milton Forstat, conductor. Soloists, to be announced. 6 concerts. Concerts given in White Plains, Portchester, Chappaqua and other Westchester communities. White Plains Eastview H.S. Aud. (1000). Pres., Charles S. Hoff, 52 Vanderbilt Ave., N. Y. C.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony (70). Dr. Benjamin F. Swalin, conductor. Soloists pending. 115 concerts. Orchestra will tour N. C., Ga., Tenn., Va. Orchestra features free programs for school children. Mgr., Algin Pikutis, P.O. Box 1111.

NORTH DAKOTA

Fargo: Fargo-Moorhead Civic Orchestra (50). Sigvald Thompson, conductor. Soloists, Markevitch, Fisher. 4 concerts. Fargo High School Aud. (1000). Moorhead Armory (1800). Mgr., Mrs. William S. Shaw, 1319 9th St. S.

OHIO

Berea: Baldwin-Wallace College Symphony (60). George Poinar, conductor. Soloists, Snyder, Zepp, Rich. 12 concerts. Kulas Musical Arts Bldg. (800). 12 concerts. Mgr., George Poinar, Baldwin-Wallace Conservatory, Berea.

Canton: Canton Symphony (65). Richard Oppenheim, conductor. Soloists, Powers, Kurtz, Phelps. 4 concerts, Timken High School Aud. (1103). Mgr., Richard Oppenheim, 315 N. Market Ave.

Cincinnati: Cincinnati Symphony Orchestra (85). Thor Johnson, conductor. Soloists, Kapell, Sanroma, Arrau, Elmo, Melton, Traubel, Warren, Iturbi, Stern, Francescatti, Enesco, Francois, Cherkassky, Piatigorsky, Whittemore and Lowe, Del Pozo, Kostelanetz. Guest in 3 pops. 54 concerts. 39 tour dates. Music Hall (3460). Mgr., J. M. O'Kane, 1106 First National Bank Bldg.

Cleveland: Cleveland Orchestra (96). George Szell, conductor. Soloists, Rubinstein, Francescatti, Arrau, Morini, Pressler, Gingold, Serkin, Neveu, Kurtz, Loesser, Krachmalnick, Silberstein. Guest conductors, Munch, Ansermet. 22 pairs of concerts. Tours through Middlewest, Eastern New England, Pennsylvania and Ohio. Severance Hall (2000). Mgr. C. J. Vosburgh, 11001 Euclid Ave.

Cleveland: The Cleveland Women's Orchestra (80). Hyman Schandler, conductor. Various soloists, local and national. 10 concerts. Severance Hall (2000). Tours in surrounding territory. Address: 1373 East Blvd.

Columbus: Columbus Philharmonic (80). Izler Solomon, conductor. Soloists, Stern, Nikolai and Joanna Graudan, Gross, Istomin, Singher, Pressler, Spivakovsky. 60 concerts. Tours: 6 concerts, West Va.; 12 concerts, Pa., N. Y., Del., Ohio, N. H., Maine. Memorial Hall (3300). Mgr., Charles C. Radow, Room 228, Virginia Hotel.

Dayton: Dayton Philharmonic Orchestra (70). Paul Katz, conductor. 7 concerts. Memorial Hall (2600). Mgr., Miriam Rosenthal, Biltmore Hotel.

Toledo: Friends of Music, Inc. (50). Hans Lange, conductor. Soloists, Margolies, Paul. 8 concerts. Toledo Museum of Art Peristyle (750). Mgr., Rodney E. Davis, 1632 Lincoln Ave.

Youngstown: Youngstown Symphony (65). Michael Ficocelli and Carmine Ficocelli, conductors. Soloists, Tureck, C. Pinza, Morini, A. Kitain. Guest conductor, Eleazar De Carvalho. 6 regular concerts. 4 children's concerts. 4 pops. Stambaugh Aud. (2535). Mgr., Margaret B. Smith, 815 Union National Bank Bldg.

OKLAHOMA

Oklahoma City: Oklahoma State Symphony (84). Victor Alessandro, conductor. Soloists, Janis, MacWatters, Stevens, Dorfmann, Rudie, Fuchs, Serkin, Lanza, Kaufman, Gorin, Casadesus, Powers. 40 concerts. Municipal Aud. (6000). 11 tour engagements in state. Mgr., George Judd, Jr., Municipal Auditorium.

Tulsa: Tulsa Philharmonic. H. Arthur Brown, conductor. Soloists, Jones, Sayao, Vronsky and Babin, Lanza. 5 concerts.

OREGON

Hood River: Hood River Music Association (75). Boris Sirpo, conductor. Soloists, E. Pinza, M. Koshetz, J. Handslik, K. Oaks, W. Mieson. 5 concerts. Open-air festival: Seating capacity, 5000. Mgr., William B. Small, Hood River.

Portland: Portland Symphony (75). Werner Janssen, conductor. Soloists, Szigeti, Peerce, Gorodnitzki, Spivakovsky, Zelig, Abram, Sukman, Sorin, Eustis, Shapiro. 18 concerts. Portland Municipal Aud. (3000). Mgr., Gordon M. Nevius, 319 S.W. Oak St., Rm. 311.

Portland: Portland Chamber Orchestra (48). Boris Sirpo, conductor. 3-4 concerts. Neighbors of Woodcraft Aud. (1300). Mgr., Waldemar Splidl, Corbett Bldg.

Portland: Portland Junior Symphony (85). Jacques Gershkovitch, conductor. 3 concerts, Civic Aud. (3500). Non-profit, educational civic organization; age group 10 to 21 years. Soloists same ages chosen by competition. Mgr., Helen M. Erskine, 618 Park Bldg.

PENNSYLVANIA

Altoona: Altoona Civic Symphony (75). Russell Gerhart, conductor. Soloists, Jepson, Mischakoff, Greenhouse, Webster, Templeton. 6 concerts. Jaffa Mosque (4012). Mgr., L. C. Moffitt, 1112 24th Ave.

Erie: Erie Philharmonic Society (60). Fritz Mahler, conductor. Soloists, Heifetz, Traubel, Piatigorsky, Sten, Goldstein. 20 concerts. Strong Vincent Aud. (1485). Mgr., Frank George, 9 D. Baldwin Bldg.

Harrisburg: Harrisburg Symphony (85). George King Raudenbush, conductor. Soloists, Pressler, Travers, Davis, Sherman, Gary, Battista, Gregor, Brown, Walker. Eugene Ormandy, guest conductor. 5 concerts. The Forum (1833). Mgr., George R. Naugle, 330 W. 16th St., New Cumberland, Pa.

Johnstown: Johnstown Symphony (85). Russell Gerhart, conductor. Soloists, Mischakoff, Templeton and local soloists. 5 concerts, Cochran High School Aud. (1800). Mgr., Alvin Glosser, Glosser Dept. Store.

Meadville: Meadville Orchestral Society (50). M. M. Lord, conductor. 5 concerts. High School Aud. (1200). Mgr., M. M. Lord, 964 F St.

Philadelphia: Philadelphia Orchestra Association (104-110). Eugene Ormandy, conductor. Alexander Hilsberg, assistant conductor. Guest conductors, Leonard Bernstein, Saul Caston, Ernst Ansermet, Hans Kindler. Soloists, Neveu, Watson, Pressler, Peerce, Stoska, Curzon, Walker, Kapell, A. Hilsberg and S. Lifschey, Dorfmann, Silfies, Bernstein, Francescatti, Arrau, Elman, Wilfinger, Milstein, Moiseiwitsch, Lipkin, Janis, Traubel, Piatigorsky. 146 concerts. Academy of Music (3000). Out of town concerts, New York, Baltimore Washington, Middle West, South, New England. Worcester and Ann Arbor Festivals. Mgr., Hari McDonald, 1910 Girard Trust Co. Bldg.

Philadelphia: Germantown Youth Orchestra of Philadelphia (127). J. W. F. Leman, conductor. Soloists, instrumental and vocal. 3 concerts and 4 guest appearances. Orchestra is community sponsored non-profit, non-commercial amateur project. Academy of Music (3000). Mgr., Bevan P. Y. Jordan, Chairman, 837 E. Rittenhouse St.

Pittsburgh: Pittsburgh Symphony Society (85). Rodzinski, De Sabata, Leinsdorf, Paray, Munch, Bernstein, guest conductors. Soloists, Heifetz, Horowitz, Casadesus, Schnabel, Milstein, Morini, Lipkin, Kolberg, Neveu, Neikrug, Curzon, Bernstein. 75 concerts, 30 on tour. Syria Mosque (3729). Mgr., Edward Specter, 1305 Farmers Bank Bldg.

Reading: Reading Symphony (80). Alexander Hilsberg, conductor. Soloists, Sorel, Hero, Pressler. 4 concerts. Rajah Theatre (2100). Mgr., Dorothy Rowe, 47 S. 6th St.

Scranton: Scranton Philharmonic (85). Dr. Frieder Weissmann, conductor. Soloists, Carolyn Long, Richard Farrell, James Pease, Jorge Bolet. 5 concerts and 3 youth concerts. Masonic Temple (1821). Pres., Henry W. Gann, Chamber of Commerce Bldg.

York: York Symphony (75). Louis Vyner, conductor. Soloists, Alexander Kipnis, Adelaide Bishop, Leonard Rose, William Kincaid. 4 concerts. William Penn Senior H.S. Aud. (1700). Mgr., Roy O. McLaughlin, 506 E Philadelphia St.

RHODE ISLAND

Providence: Rhode Island Philharmonic (32). Francis Madeira, conductor. Soloists, Jean Browning Madeira, Michael Rabin. 15 concerts. 3 regular tours to 5 cities in state, also state-sponsored and special concerts. Mgr., Raymond G. Williams, Box 1143.

SOUTH CAROLINA

Charleston: Charleston Symphony Orchestra (70). J. Albert Fracht, conductor. Soloists, Dalgren, Gielfuss, Powell, Schumann, Stevens. 5 concerts. County Hall (4000). Mgr., Mrs. Cecil I. Saul, 243 King St.

Columbia: Columbia Southern Symphony Music Festival Assn. (68). Carl Bamberger, conductor. Soloists, Conner and others. 8 concerts. Township Aud. (3200). Mgr., James Y. Perry, 13 Arcade Building.

Greenville: Bob Jones University Orchestra (50). Karl Keefer and Herbert Hoover, conductor. 6 concerts. Rodeheaver Aud. (2700). Mgr., B. K. Johnson, Bob Jones University.

Spartanburg: Spartanburg Symphony Orchestra (70). Pedro San Juan, conductor. Soloist, John Powell. 4 concerts. Appear in several neighboring towns. Twitchell Aud. (2100). Mgr., Dave Reid, c/o Converse College.

TENNESSEE

Chattanooga: Chattanooga Symphony Orchestra (68). Arthur Plettner, conductor. Soloist, Rappaport. Brahms Requiem with Univ. of Chattanooga Choir. 3 concerts. City High Music Hall. Mgr., Lester Cohn, 11 E. 7th St.

Knoxville: Knoxville Symphony Society (80). David Van Vactor, conductor. Soloists, Spalding, Johana Harris, Schmied, Garbousova. 5 subscription concerts, 2 children's concerts, 1 oratorio concert, 1 pop concert. Bijou Theatre (1300) Univ. of Tenn. Aud. (4000). Mgr., Ralph W. Frost (Pres.), P.O. Box 1385.

Memphis: Memphis Symphony Orchestra (70). Vincent de Frank, conductor. Orchestra not in rehearsal, season doubtful. Mgr., Mrs. Geo. Clark Houston, 769 University Blvd.

Nashville: Nashville Symphony Orchestra (75). William Strickland, conductor. Soloists, Francescatti, Thebom, Curzon, McDowell and local soloists. 8 concerts. War Memorial Aud. (2200), Ryman Aud. (3500). Nashville Civic Music Association sponsors three related organizations: Nashville Symphony (professional), Nashville Youth Orchestra (training) and Nashville Choral Society which appears with the orchestra at least once a season. Mgr., Marjorie Cooney, Nashville Civic Music Assn., Hotel Hermitage.

TEXAS

Corpus Christi: Corpus Christi Symphony Orchestra (61). C. Burdette Wolfe, conductor. Soloists, Melchior, A. Iturbi, J. Carlton, B. Flanagan. 6 pairs of concerts. Complete La Traviata and world premiere Corpus Christi Suite. Roy Miller High School (1000). Mgr., Samuel Frech, Del Mar College.

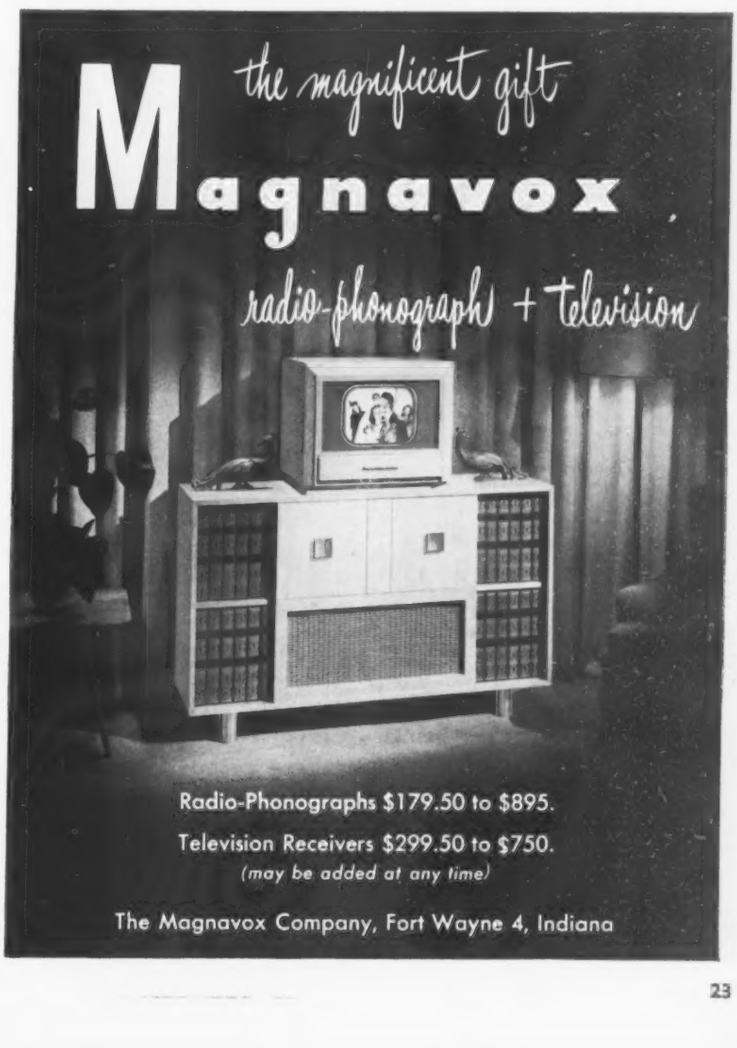
Dallas: Dallas Symphony Orchestra (83). Antal Dorati, conductor. Soloists, Francois, Szigeti, Kapell, Druian, Pressler, Szekely, Morini, Tourel, Heifetz. 15 concerts. Midwinter tour and spring tour. State Fair Aud. (4301). Mgr., Tom Grimes, State Fair Aud.

El Paso: El Paso Symphony Association (90). H. Arthur Brown, conductor. Soloists, Francois, Del Pozo, Renardy, Peerce, Cherkassky. 5 concerts. Series sponsored by Ways & Means Committee. Liberty Hall (2900). Mgr., Mrs. A. F. Quisenberry, 1217 N. Mesa No. 42.

Houston: Houston Symphony Society (85). Efrem Kurtz, conductor. Soloists, Brailowsky, Neveu, Lipkin, Laszlo, Spivakovsky, Primrose, Istomin, Stravinsky, Powers, Foster Dow, etc. 35 concerts. 26 weekly regional sponsored broadcasts. Tours in state. 4 series of concerts: Subscription, promenade, student, pops. City Aud. (3922). Mgr., Tom M. Johnson, City Aud.

San Antonio: San Antonio Symphony (78). Max Reiter, conductor. Soloists, Elman, Pressler, Stevens, Curzon, Rubinstein, Singher, Neveu, Arrau, Hegyi, Segovia,

(Continued on page 24)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SYMPHONIC ROLL CALL

(*Continued from page 23*)

Michelangeli, Stern, Melton, Alberts, Ligeti, Bollinger, Lichtegg. 60 concerts. Touring in Texas. Municipal (6015). Mgr., A. M. Walker, 702 Maverick Bldg.

Waco: Waco Symphony Society (90). Max Reiter, conductor. Soloists, Mashac, Elman, Whittemore and Lowe, Kirsten. 3 concerts. Waco Hall (2417). Address: 510 Austin Ave.

UTAH

Provo: Intermountain Symphony Society. Allen Jenson, conductor. Address: P.O. Box 114.

Salt Lake City: Utah Symphony (77). Maurice Abravenel, conductor. Soloists, Abram, Szigeti, Cassado, Firkusny, Stern, Schreiner, Johanessen. 44 concerts. 10 Tabernacle concerts, 10 broadcasts (sponsored), 2 extra choral concerts, 12 tour concerts, 2 children. Salt Lake Tabernacle (4000). Mgr., Ruth M. Cowan, 125 S. Main St.

VERMONT

Middlebury: Vermont State Symphony Orchestra (60). Alan Carter, conductor. 12 concerts. Orchestra plays in Burlington, St. Albans, Middlebury, St. Johnsbury, Montpelier, Barre, Newport, Rutland, Bennington, Brattleboro, Springfield. 12 auditoriums seating from 750 to 3000. Mgr., Mrs. Dorothy Hanna, Appletree Point, Burlington, Vt.

VIRGINIA

Richmond: Symphony Society of Richmond. 410 E. Grace St.

WASHINGTON

Bremerton: Bremerton Symphony Orchestra (70). Gilbert N. Burns, conductor. Soloists, Sherman, Soter. 6 concerts. Civic Center (2000). R. E. Canfield, Pres.

Seattle: Seattle Symphony Orchestra, Inc. (70). Guest conductors. Stanley Chapple, Musical Adviser. 18 concerts. Meany Hall, Univ. of Wash. (2000). Mgr., Louis F. Judkins, 620 Seaboard Building.

Seattle: Seattle Philharmonic and Choral Society. Orchestra (85), Chorus (90). Don Bushell, conductor. Soloists to be selected by Contest. 3 concerts. Moore Theatre (1500). The Seattle Philharmonic and Choral Society is a dues-paying self-governing, non-professional organization. It presents one orchestral concert, one joint concert of chorus and orchestra and one Oratorio yearly. Seattle Philharmonic and Choral Society, P.O. Box 177.

Seattle: Youth Symphony Orchestra of the Pacific Northwest (70). Francis Aranyi, conductor. Soloists consist of instrumentalists of various sections. 12-16 concerts. Moore Theatre (1400), High School Auditoriums (1200), Masonic Temple (1700). Youth Symphony Orch. is an all year around educational institution and maintains a "Little Symphony" (preparatory group of 30) and the Pacific Northwest Music Camp with 3 weeks summer sessions. Address: 305 Aurora Avenue.

Spokane: Spokane Philharmonic Orchestra (60). Harold Paul, conductor. Soloists, Crosbie, Warenskjold, Foldes, Lorraine, Signor. 6 concerts. 1 out of town concert. Post Theater (1308). Pres., Seth Richards, 608 Old National Bank Bldg.

Walla Walla: Walla Walla Symphony Society (50). William H. Bailey, conductor. Soloists, Newdall. Local artists yet to be selected. 3 concerts. Walla Walla High School Aud. (1000). Mrs. Frank H. Ludwigs, 315 Newell St.

WEST VIRGINIA

Charleston: Charleston Symphony Orchestra (85). Antonio Modarelli, conductor. Soloists, Lewenthal, Samms, Kline, Sladimas. 12 concerts. Extra concerts now scheduled: Students' concert, Tour concert—Institute of Technology, Montgomery Concert for State Convention of West Va. St. Education Assn. Municipal Aud. (3500). Mgr., Mrs. Helen M. Thompson, Box 2292, Charleston, West Va.

Huntington: Huntington Symphony Association (65). Raymond Schoewe, conductor. Soloists: Hobson, Powers, Reed, J. Casadesus. 8 concerts. City Aud. (3000). Mgr., Harry S. Damron, 701 Jefferson Ave.

Wheeling: Wheeling Symphony Orchestra (75). Henry Mazer, conductor. Virginia Theatre (winter) 1400, Oglebay Amphitheatre (summer) 2500. 15 concerts. Mgr., D. Milton Gutman, 1600 Main St.

WISCONSIN

Kenosha: Kenosha Symphony Orchestra (70). Richard Czerwonky, conductor. Soloists, Stern, List, Ohlin. 3 concerts. Mary D. Bradford High School Aud. (1600). Mgr., Mrs. Ragnhild Holmquist Congdon, 6350 Seventh Ave.

Madison: Madison Civic Symphony Orchestra (75). Walter Heermann, conductor. Soloists, Merriman, Heermann, Loyanich. 6 concerts. Half of six concerts are given by Madison Civic Chorus with Orchestra. Madison Aud. (1350). Mgr., Don Anderson, 211 E. Carroll St.

Milwaukee: "Music Under The Stars" Symphony (65). Conductor and soloists have not been selected. Outdoor Arena (12,224). 8 concerts. Mgr., Sam Basan, Room 308, County Court House, Milwaukee.

CANADA

Edmonton: Edmonton Philharmonic Orchestra (65). A Fratkin, conductor. Soloist, Edgar Williams, 6 concerts. Strand Theatre (1200). Mgr., H. Wyman, 9978 Jasper Ave., Edmonton, Alberta, Canada.

Montreal: Les Concerts Symphoniques de Montreal (80). Desire Defauw, conductor. 40 concerts. Plateau Hall (1400). Mgr., M. Pierre Beique, 1476 Sherbrooke St., West, Montreal.

Montreal: Little Symphony of Montreal (40). George Schick, conductor. Alexander Brott, assistant conductor. Soloists, Alexander Brott (violin), Jean Beiland (cello), Harvey Billargeon (flute), Real Gagnier (oboe), Joseph Masella (horn), Mary Josch (harp). 6 concerts. Hermitage (823). Pres., Harold A. Stevenson, 140 Sherbrooke.

Montreal: Montreal Women's Symphony Orchestra (80). Ethel Stark, conductor. 10 concerts. Orchestra will play at Carnegie Hall, N.Y., Massey Hall, Toronto, and in other Canadian cities. Plateau Hall. Address: Suite 311, Dominion Square Bldg., Montreal, Prov. of Quebec, Canada.

Ottawa: Ottawa Philharmonic Orchestra (70). Dr. Allard De Ridder, conductor. Canadian, U.S.A. and International soloists. 6 concerts. Capitol Theatre (2550). Mgr., Col. E. C. N. Browne, 127 Metcalfe St

Quebec: L'Orchestra Symphonique de Quebec. Palais Montcalm.

Saskatoon: Saskatoon Symphony Orchestra (50). Professor J. D. Macrae, conductor. Soloists, C. Hare, T. Johannes. 5 concerts. Capitol Theatre (1484). Mgr., E. W. Joe Griffiths, Univ. of Saskatchewan.

Toronto: The Toronto Philharmonic Orchestra (90). Guest conductors and soloists. 24 concerts. Also Promenade Symphony concerts. Varsity Arena (7200). Mgr., Ernest Johnson, 402 Metropolitan Building.

Toronto: Toronto Symphony Orchestra (85). Sir Ernest MacMillan, conductor. Paul Scherman, Assistant conductor. Soloists, De Kresz, Krehm, Primrose, Farrell, Malcuzynski, Grandjany, Curzon, Sevitzky (guest conductor), Szigeti, Rubinstein, Heifetz, etc. 74 concerts. 6 out of town concerts, 26 Symphony Pop Concerts. Soloists for pops, Alarie, Chotem, Leslie Bell Singers, Merriman, Grescoe, Thomas L. Thomas, MacWatters, Foster, London, Jobin, Dickenson, Heidt, Edna Phillips, Tucker, Sullivan, Elie Spivak, Weede, Lynch, Mary Syme, Merrill, Evelyn MacGregor, Gorin. 5 children's matinees. 5 high school concerts. Massey Hall (2750). Mgr., J. W. Elton, 178 Victoria St., Massey Hall, Toronto.

Vancouver: Vancouver Symphony Orchestra (70). Jacques Singer, conductor. Soloists, Haddad, Cherniavsky, Foster, Primrose. 58 concerts. Tours: Everett, Bellingham, and Victoria, B.C. Orpheum Theatre (2781). Mgr., Derek Inman, 630 Seymour St.

LATIN AMERICA

ARGENTINA

Buenos Aires: Orquesta Sinfonica. Under general management of the Colon Theater's General Director. Guest conductors.

Buenos Aires: Asociacion Filarmonica de Buenos Aires. Juan Jose Castro, conductor. Pres., Magdalena Bengolea de Sanchez Elia.

Buenos Aires: Asociacion del Profesorado Orquestal. Address: Sarimiento 1676.

Buenos Aires: Orquesta de Radio El Mundo. Guest conductors.

Buenos Aires: Orquesta Sinfonica Juvenil Argentina. Luis Gianneo, conductor.

Buenos Aires: Orquesta Sinfonica de la Ciudad de Buenos Aires. Lamberto Baldi and Washington Castro, conductors, under management of Director of the Teatro Municipal de la Ciudad de Buenos Aires, Dr. Horacio Rabuffetti, Avenida Corrientes, 1530—Buenos Aires.

La Plata: Orquesta del Teatro Argentino.

Cordoba: Orquesta Sinfonica. Tedoro Fuchs, conductor.

Rosario: Orquesta Asociacion Sinfonica, Jose F. Berrini, conductor.

Rosario: Orquesta de la Sociedad Filarmonica.

BRAZIL

Rio de Janeiro: Orquestra Sinfonica Municipal (82). Henrique Spedini, conductor. Teatro Municipal (2205). Mgr., Maciel Pinheiro, Departamento de Difusao Cultural, Av. Nilo Pecanha 31, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfonica Brasileira (90). Eugen Szenkar, conductor. Teatro Municipal. Mgr., Almte. Adalberto Lara de Almeida, Av. Rio Branco 137.s/805, Rio de Janeiro.

Sao Paulo: Orquestra Sinfonica Municipal (93). Camargo Guarnieri, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Departamento Municipal de Cultura, Teatro Municipal, Sao Paulo.

Sao Paulo: Orquestra Brasileira de Camara (32). Leon Kaniefsky, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Leon Kaniefsky, Ave. Consolacao 1765, S. Paulo.

Minas-Gerais: Orquestra Sinfonica de Belo-Horizonte (67). Arthur Bosmans, conductor. Metropole Auditorium (1200). Mgr., Walkiria Bosmans, 175 Rua Minas Novas (Cruzeiro), Belo-Horizonte.

Pernambuco: Orquestra Sinfonica de Pernambuco (60). Vicente Fittipaldi, conductor. Teatro Santa Isabel (800). Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

Baia: Orquestra Sinfonica da Baia (55). Luiz Gonzaga Mariz, S.J. conductor. Gabinete Portugues de Leitura (700). Mgr., Dr. Clovis Spinola, Palacio da Se, Salvador, Baia.

Santa-Catarina: Orquestra da Sociedade Cultura Musical (35). Emanuel Paulo Peluso, conductor. Teatro Alvares de Carvalho (600). Mgr., Arnoldo Suarez Cuneo, Rua Arcipestre Paiva 15, Florianopolis, Santa-Catarina.

Parana: Orquestra Sinfonica Basilio Itibere (50). Jorge Kaszas, conductor. Concordia Club (1200). Mgr., Fernando Correia Azevedo, Rua Brigadeiro Franco 2494, Curitiba, Parana.

CHILE

Orquesta Sinfonica de Chile. Victor Tevah and Armando Carvajal, conductors. Address inquiry to: Instituto de Extensión Musical de Chile, Augustinas Esq. de Miraflores, Santiago, Chile.

CUBA

Orquesta Filarmonica de la Habana. Armando J. Coro, president. Guillermo Rodriguez, business manager. San Miguel 410, Altos., Havana. Ludwig Lustig, representative in New York.

Orquesta de Camara de la Habana. Jose Ardevol, conductor. Office: Calle 10, No. 562. Vedado, Havana.

GUATEMALA

Guatemala City: Symphony Orchestra of Guatemala. Andres Archila, conductor. Guatemala City.

MEXICO

Symphonic Orchestra of the National Conservatory of Music, Eduardo Hernandez Moncada, director. Address: Instituto de Bellas Artes, Mexico D.F.

Symphonic Orchestra of Mexico. Carlos Chavez, director. Av. Isabel la Catolica 30, Mexico D.F.

Orquesta Sinfonica de la Universidad. Jose F. Vazquez, director. Justo Sierra 16, Mexico D.F.

Orquesta Sinfonia de Xalapa. Jose Ives Limantour, director. Xalapa, Veracruz.

Orquesta Sinfonica de Guadalajara. Leslie Hodges, director. Guadalajara, Jalisco, Mexico.

PANAMA

Orquesta Sinfonica de Panama. State institution managed by the Ministry of Education. Present director is Walter Meyers.

EL SALVADOR, C.A.

Orquesta Sinfonica de los Altos Poderes. Alejandro Munoz Ciudad Real, director. San Salvador, El Salvador.

Orquesta Sinfonica Salvadorena. Humberto Pacas, director. San Salvador, El Salvador, C.A.

JAMAICA, B.W.I.

Cross Roads: The Edward Gordon Orchestra, c/o Mrs. Sylvia Ebanks, Retirement Crescent, Cross Roads, Jamaica, B.W.I.

Kingston: The Surrey Philharmonic. S. L. Beckett, conductor. Y.M.C.A., Hanover St., Kingston, Jamaica, B.W.I.

OPERA COMPANIES of the U. S.

Any opera companies omitted from this compilation are invited to submit names and addresses for future listing.

CALIFORNIA

Los Angeles: American Opera. Gen. Dir., Hugh H. Edwards. Artistic Dir., Vladimir Rosing.

Hollywood: Hollywood Bowl, summer season. 2301 N. Highland Ave.

Riverside: Riverside Theater. Dir., Isabelle Hutchins.

San Francisco: San Francisco Opera Association. Gen. Dir., Gaetano Merola. Mgr., Paul Posz. War Memorial Opera House.

San Francisco: Dollar Opera Company. Dir., Arturo Casiglia.

COLORADO

Central City: Central City Opera House Association. Rm. 431, City and County Bldg., Denver 2.

CONNECTICUT

Hartford: Connecticut Opera Association. Artistic Dir., Frank Pandolfi. Mgr., Joseph Listro. 926 Main St.

DISTRICT OF COLUMBIA

Washington: Washington Opera Guild. Dir., Dorothy Remington. 1712 19th St. N.W.

FLORIDA

Miami: Opera Guild of Miami. Dir., Arturo di Filippi. 625 S.W. 29th Rd.

ILLINOIS

Chicago: Season by New York City Center Opera.

LOUISIANA

New Orleans: New Orleans Opera House Association. Gen. Dir., Walter Herbert. 310 Carondelet St.

MASSACHUSETTS

Boston: New England Opera Theater. Conductor, Boris Goldovsky. Bus Mgr., Aaron Richmond. 12 Huntington Ave.

MICHIGAN

Detroit: Detroit Civic Opera (season by Philadelphia La Scala).

Flint: Flint Civic Opera. Mgr. and Producing Dir., Fred L. McKittrick. 2226 Nolen Dr.

MISSOURI

St. Louis: St. Louis Municipal Opera. Summer season.

NEW JERSEY

Newark: Griffith Foundation. 605 Broad St.

Trenton: Trenton Opera Association. Mgn. Dir., John E. Curry. 37 N. Willow St.

NEW YORK

Brooklyn: New American Grand Opera Company. 25 First Place.

Brooklyn: Popular Price Grand Opera, Inc. Artistic Dir., Alfredo Salmaggi. Mgr., Felix W. Salmaggi. Brooklyn Academy of Music.

Chautauqua: Chautaqua Opera Association. Dir., Alfredo Valenti. 910 West End Ave., New York, N. Y.

New York: Metropolitan Opera Association. Gen. Dir., Edward Johnson. Metropolitan Opera House, 1417 Broadway.

New York: Amato Opera Theater Group. Dir., Anthony Amato. Auditorium of Our Lady of Pompeii Church, Bleecker & Carmine Sts.

New York: Boston Grand Opera, International Opera. Dir., Erwin Stanford, 160 W. 73rd St.

New York: Community Civic Opera Company. Dir., Anthony Cantarella. Bus. Mgr., Josephine Fria. 113 W. 57th St.

New York: Firenze Grand Opera. 35 Carmine St.

New York: La Puma Opera Workshop. Dir., Josephine La Puma. 250 W. 91st St.

New York: Lemonade Opera. Musical Dir., Sam Morgenstern. Greenwich Mews Playhouse, 141 W. 13th St.

New York: Lyric Grand Opera Company. Dir., Luigi Dell'Orefice. Hotel Ansonia, Broadway & 73rd St.

New York: Manhattan Opera Guild. Mgr. Dir., B. G. Kutcher. 1545 Broadway.

New York: MozARTiana. Dir., William Spada. 226 W. 72nd St.

New York: New York City Center Opera. Dir., Laszlo Halasz. 130 W. 56th St.

New York: New York Civic Opera Corporation. Dir., William Reutermann. 150 W. 46th St.

New York: Rossini Opera Workshop. Dir., Luigi Rossini. 50 Central Park West.

New York: San Carlo Opera. Dir., Fortune Gallo. 1697 Broadway.

New York: Charles L. Wagner Opera Productions. Directors, Charles L. Wagner and Edward W. Snowden. 511 Fifth Ave.

OHIO

Cincinnati: Cincinnati Summer Opera Association. Dir., Oscar F. Hild. 303 Times-Star Tower.

PENNSYLVANIA

Philadelphia: American Opera Company. Dir., Vernon Hammond. 1920 Spruce St.

Philadelphia: Cosmopolitan Opera. 219 S. Broad St.

Philadelphia: Philadelphia La Scala. Dir., Anthony D. Terracciano. 1421 Chestnut St.

TEXAS

Fort Worth: Fort Worth Civic Opera. Conductor, Walter Herbert. 1705 Electric Bldg.

Fort Worth: The Euterpean Club. Dir., Mrs. Madeira Manchester, 2422 Wabash.

San Antonio: Grand Opera Festival. Dir., Max Reiter. 702 Maverick Bldg.

WISCONSIN

Milwaukee: National Opera Festival. Summer 1949, second season. Auspices, National Association for Opera. Gen. Dir., John D. Anello. Temple of Music, Washington Park.

Dallas Has Training Orchestra

DALLAS, TEX.—Kay Yamada, percussionist, is the first member of the Dallas Training Orchestra to go into the Dallas Symphony. He is filling a vacancy caused by the illness of George Egner, head of the percussion section. The training orchestra was organized in the spring of 1948 by Joseph Hawthorne, associate conductor of the Dallas Symphony. Three scholarships to study with musicians of the regular orchestra are to be awarded to players in the training orchestra by Local 146 of the AFM.

PHILIPPINES

Free Music for Everyone Becomes Reality in Manila

By CATHERINE CUNNINGHAM

"Music for Everyone—Free," often talked about in many places, has become a working reality in a city whose municipal hands are already full with post-war reconstruction and repair.

The city is Manila, where the 75-piece Municipal Symphony recently completed 15 months of active existence, and provided free concerts largely on funds turned over to the organization from Manila's most non-musical activity—horse racing.

During slightly more than a year the Municipal Symphony has grown from gleams in a few City Fathers' eyes to a successful orchestra which has met home town applause and has made a tour as far as the Hawaiian Islands. In this period Manila audiences of 20,000 heard free programs of Bach and Mendelssohn, and youngsters reared on sounds of battle and G. I. jazz sat quietly through their very first symphonic concerts.

The People's Choice

The new Municipal Symphony is not Manila's first large orchestra, for the city is well-stocked with four major orchestras. But except for Army-sponsored programs, concerts have up to now been socialite affairs. Tickets for the concerts of the older Manila Symphony have been as high as $10 American money. The fledgling Municipal Symphony provides music to everyone in informal, don't-dress-up concerts, and asks no listeners to dig deep into pockets for pesos. Instead, the asking has been done directly to City and National governments, and the receiving has come from these sources and the races. Being included in race track receipts comes only to organizations that first prove their worth, such as the Boy and Girl Scouts, hospitals, Red Cross, and Veterans' Organizations. The new orchestra gained the solid honor only after initial concerts that were marked by a good amount of musicianship and a greater amount of showmanship.

20,000 at Opening

When musicians from the University's Music Conservatory, public officials like Manila's Vice-Mayor, Cesar Miraflor, and Filipino composers like Major Antonio Buenaventura decided their city needed good music free to everyone, they called first on Manila's City Government for help. The city responded with funds to finance the first concert—a gala affair on July 4, 1947, the first anniversary of the new Republic. In a month the orchestra again proved its genius for timing and gave a concert on the birthday anniversary of the late President Quezon. Mrs. Quezon attended the concert—and so did 20,000 men, women, and children, including Manila's rich and poor, those who always go to concerts, those who were hearing one for the first time. There were color and sentiment as well as sound in Manila's spacious open-air Plaza de Miranda, and the new Symphony had become a tradition.

The National Government, concerned with impressing and entertaining delegates to the Pacific Economic Conference, next gave the new orchestra the official nod, and signed the official check for two concerts at Baguio. Both National and City sources paid the orchestra's way to Hawaii, but the musicians depended bravely on ticket sales to pay their way back. With them went a press-agent, and waiting for them was Hawaii's large Philippine population. The concerts were sell-outs.

Born of a Shattered City

What is significant is not that Manila now has a municipal symphony—but that Manila musicians had the courage to start one in a shattered city, and proceed concert-by-concert to something like a permanent status. The Symphony leans heavily on the University of the Philippines Music Conservatory for its membership. Conductors are Ramon Tapales, director of the Music Conservatory, and Major Antonio Buenaventura, instructor at the school, and conductor of the Philippine Constabulary Band. The average player now receives about $50 a month for his work. Loyalty of the musicians is best indicated by the young kettle drummer who rides to rehearsal from Cavite, a 45-minute bus ride so rough passengers clutch St. Christopher medals all the way. The young drummer has even given up his boogie-woogie evenings to play in the orchestra.

Avoids White-Tie-and-Tails

The Municipal Symphony of Manila is not yet a perfect or finished organization, according to discerning listeners. Faced with a Mozart Symphony, the group is apt to substitute military precision for more subtle interpretation. But given the compositions of the Philippines' composers, Abelardo and conductor Buenaventura, they play with vitality and a sort of youthful joy. The symphony's string section is said to be a genuinely superior one.

Manila's newest symphony is hoping for a permanent government subsidy. But whether it comes or not, the organization intends to remain municipal and democratic, to avoid the white-tie-and-tails aspect of music and keep its concerts open-air, and free as air, in atmosphere and cost.

Catherine Cunningham is now a copywriter for Holst and Cunningham, Ltd., in Honolulu. She was formerly a reporter and feature writer for the St. Louis Globe-Democrat, St. Louis, Mo. Her present work includes writing program notes for two of the Island's leading recorded Symphony programs.

MAJOR ANTONIO BUENAVENTURA, co-conductor, leads the Municipal Symphony of Manila in its farewell concert of a good-will tour to Honolulu. Aloha shirts and leis worn by the orchestra are a gesture to Hawaiian traditions. Below, bass-viol players of the Municipal Symphony of Manila find Filipino folk melodies arranged for full orchestra require deep concentration.

SYMPHONY OF SEOUL, KOREA

THE SEOUL PHILHARMONIC SYMPHONY visits the village of Chunchon to give a concert under American Army auspices. Rolf Jacoby of New York conducted. The first concert was attended by 5,000, according to the Army's Public Information Office, the second by 10,000. Most of these listeners had never heard Western music before. Their introductory program included Sibelius' Finlandia and Schubert's "Unfinished" Symphony. At bottom, musicians of the orchestra climb the 90 steps to the Office of Civil Information in Chunchon, a former Shinto Shrine, where the concerts were held. The orchestra came from Seoul, Korea's capital. (Photos by Rae Gilman, Office of Civil Information).

Brussels Season Opens With Defauw, Thibaud

By FRANCIS DE BOURGUIGNAN

The Philharmonic has begun a season which seems to try to beat all records; more than a hundred concerts are announced. Defauw (on the eve of his departure for Canada) and Jacques Thibaud, French violinist, received a great welcome from a large audience.

Schumann's Fourth Symphony was presented with distinction, but the interest was centered on Prokofieff's Lieutenant Kije. The orchestral program ended with Respighi's well known Pini di Roma, one of Defauw's favorite items.

Thibaud gave The Concerto in G major by Mozart and the Chausson Poem, two works which he has played here and everywhere so many times that all has been said about them.

A New Conductor

While we all admire the cellist Piatigorsky and the Schumann Concerto of which he gave a magnificent performance, it was the debut of a young Italian maestro which created the big interest in the second Philharmonic concert. Let us say at once that Guido Cantelli is a conductor of the greatest promise and will no doubt make a splendid career. His conducting is neat and extremely musical with never too much gesture. Both public and orchestra realized at once that this young musician loved and knew his job. The success was most enthusiastic and plans are already made for his return to Belgium. The program was made of the Tragic Overture (Brahms) Berceuse Elegiaque (Busoni) and extracts of Hindemith's Mathis der Maler.

Other Concerts

The Conservatoire Royal is devoting its whole season to two composers only: Haydn and Mozart. We hope no monotony will derive from such venture. At the Palais des Beaux Arts the list of conductors include Klemperer, Kubelik, Scherchen, Rodzinski, Kleiber and Dobrowen, while the soloists announced are Uninsky, Busch, Carlo Van Neste, Fischer, Flagstad, Grumiaux and Cassado.

Lunch Hour Concerts

The Ministy of Arts has had a very happy inspiration. Every week a chamber music concert is given from 12:30 till 1:30 at very low price (admission 10 cents), artists are engaged, and the programs are interesting. A cold lunch is served before and after the musical menu.

The audience is made up of students, members of official-offices, bank clerks and music lovers who cannot afford to go to ordinary concerts. The success has been overwhelming. The number of concerts had to be trebled and still people are turned away.

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MEXICO

Pulling Back the Curtain of Mexico's New Grand Opera

By DINO YANNOPOULOS*

IN creating an opera season, the "Instituto Nacional de Bellas Artes" intended to form an operatic ensemble rather than to depend on importations of internationally renowned artists. It also performed works that are not "commercial" in the usual theatrical sense. The emphasis was laid on the theatrical aspects and, I think, great progress was made in awakening the dramatic interest of the audience in opera. Furthermore, by commissioning three composers to write one-act operas, the institute stimulated creative production among young composers.

The Future Seems Bright

All these objectives were obtained. As far as the artistic results are concerned, there were naturally some drawbacks. But it was remarkable what these young and inexperienced artists accomplished; it gives one great hope for the future. Outstanding among the singers was Irma Gonzalez, Mexican soprano, who sang Marguerita (in Boito's Mefistofele), Traviata, Eurydice and Micaela. In my opinion, no praises are too high for her acting and singing.

Oraglia Dominguez, an extremely talented young girl, who may have a great career ahead of her, was a bit handicapped by the fact that Carmen was her first major role and that she was compared to all famous Carmens who had visited Mexico in the past. In spite of that she was remarkable.

Evaluating the Conductors

Roberto Silva gave a good performance of Mefistofele with the emphasis on sharp sarcasm rather than gigantic force. Both American singers, Norman Kelley and Clifford Harvuot were pleasing in their singing and refreshing in their acting. Of the conductors—first to be mentioned is Renato Cellini of the Metropolitan Opera. Musically, I would say his Traviata was the best performance. Traviata was done as a chamber-opera and all psychological aspects stood out clearly.

Of the Mexican conductors, Luis Sandi directing Mefistofele did a good job. Salvadore Ochoa—the youngest of the Mexican conductors—who conducted Orpheus was the most promising of all. He is not only a talented musician but also eager to learn and a hard worker.

Sokolov Creates Dances

Anna Sokolov's dances were refreshing to old-time opera goers, and never before have I seen three completely different dances created by one person which caught the essence of each of the dances.

Julio Prieto and Salvador Bartolozzi were the two designers who stayed at the Institute after a score of others disappeared in a cloud of Mexican intrigues and threats.

Turntable Aids Scenic Effects

Using the turntable for two of the eight scenes, Julio Prieto the designer of Mefistofele, created some extraordinary sets which, in my opinion, brought out the world-embracing scope of Goethe's thoughts. By keeping the sets in a very abstract form, a timeless effect was achieved. The costumes were stylized and stressed the ideas the person stood for. We avoided all unnecessary tricks which would make Mefistofeles a devil, and brought out the fact that he is the counterpart of the idealistic Faust.

The sets for Carmen designed by Mr. Bartolozzi, a well-known painter from Sevilla, gave a light and flavor to the performance such as I have seldom seen.

The sets for Traviata I designed myself, trying to bring out the bourgeois character of the period and using the turntable in the first and third act enabling me to differentiate between the intimate scenes and the chorus-scene. For example, I constructed the house of Violetta on the turntable. It showed all the small boudoirs and alcoves so characteristic of that period. I also avoided making Violetta's dining room a Grand Central restaurant or a ballroom in the Palace of Versailles.

Three New Works

The end of the season brought the three one-act operas. It is very difficult to judge them. Although they probably will not attain international success, they were very interesting in their own way and have already stirred the music-world in Mexico.

Moncada's Elena is a very simple folk-story imbedded in a song by the chorus. We had the chorus in two arch-ways, sitting as in an Indian school, with the main action in the center of the stage. The opera had great charm since it was unpretentious and really Mexican.

Carlotta by Sandi was another story. Actually not an opera but a dramatic picture of the end of the French-Austrian rule in Mexico, it was very European in style with speaking choruses on both sides wearing Aztec masks representing Mexico. Inspired by this performance, Sandi is building it out to a full length opera.

BALLET IN BOITO'S MEFISTOFELE,
staged by Anna Sokolov for the production in the season at the Palace of Fine Arts in Mexico City of which Dino Yannopoulos was stage director.

La Mulatta de Cordoba by Concayo had the greatest success. Musically it was very uniform with a great dramatic drive towards the end. The sets for this opera were designed by Mr. Lazo who is one of Mexico's outstanding painters.

Central American Opera Projected

The greatest accomplishment, as I see it, was the creation of a group of young singers (whose names would take too long to mention), forming an ensemble which in the coming seasons will form the nucleus of a Central American Opera. This company, with the facilities of state support, year round orchestra and chorus, plus permanent stage crew and ballet, should become Central America's outstanding opera group.

In this spirit the plans have been drawn for next year's season. Operas have been planned that will not be given by the other opera company: Jeanne d'Arc au Bucher, Peter Grimes, Quattri Rustighi and others. All singers taking part in the season must attend a six-months' course in a dramatic school. Scenery constructed of light metal which will permit easy traveling has also been designed. Other plans of this nature indicate the firm intention of the government to create a self-sufficient group which will rejuvenate the dramatic art and form a new and young audience without interfering with the Opera Nacional.

*Dino Yannopoulos, author of this resumé, is the brilliant, young stage director of the Metropolitan Opera. He was engaged by the Instituto Nacional de Bellas Artes to organize its first government sponsored opera season and to be the overall stage director.

Besides staging the operas, Mr. Yannopoulos also was responsible for the designing of scenery and costumes, the lighting and scheduling all rehearsals, as well as advising the Mexican composers on the dramatic structure of their operas.

CUBA

Havana Pulses to Varied Music

By HUBERTO DE BLANCK

THE Philharmonic Symphony Orchestra of Havana, with Carlos Chavez, Mexican conductor, as guest director, was heard in gala concert before a brilliant audience including the new President of Cuba, Dr. Carlos Prio Socarrás and Mrs. Socarrás, members of the Congress and Diplomatic Representatives of many nations, in Havana for the Inauguration. The program held the Symphony in B flat major by Johann Christian Bach, Beethoven's Seventh, Ravel's Alborada del Gracioso and a work by Mr. Chavez, Suite de Caballos de Vapor.

Flagstad with Orchestra

The Havana Philharmonic, under Clemens Krauss, for the first pair of concerts in the Auditorium Theater, had Kirsten Flagstad as soloist. The soprano was acclaimed for her singing of Beethoven and Wagner arias, and Wagner's Five Songs to Mathilde Wesendonk Poems.

Recitalists Plentiful

The Sociedad Pro Arte Musical had previously opened the general concert season, presenting Adolf Busch and Rudolf Serkin in two programs. Blanche Thebom and the Guilet String Quartet appeared, also in two concerts each, under the same auspices.

The Lyceum Society offered its members recitals by three Cuban vocalists, Margarita Horruitiner, soprano (her list including a group by Gisela Hernandez, young Cuban composer), with Zenaida Romeu at the piano; Esther Borja, soprano, with Francisco Godino as accompanist, in all-Cuban songs, from the 19th century to the contemporary; and Rene Castelar, tenor (Erwin Herbst, accompanist), whose final group was by the Cubans Huberto de Blanck, Ernesto Lecuona and César Perez Sentenat.

The Sociedad de Música de Cámara de Cuba began its fifth season at the Hall of the Lyceum Society, with the organization's string quartet playing Mozart's Quartet in B flat major, K. 458 (The Hunt), and the Tchaikovsky Trio for piano, violin and cello. Members of the quartet included Carlos Agostini and José Bertinetti, violins, Juan W. Granaf, viola, and Adolfo Odnoposoff, cello. Francisco Godino was pianist in the Trio.

Alexander Borovsky, pianist, played a recital for members of the Associacion Cultural, which also presented the Spanish guitarist Andres Segovia.

Carmelina Rosell, Cuban soprano, was an attraction of the Sociedad de Conciertos. Besides standard numbers, she sang songs by the young Cubans, Gisela Hernandez and Edgardo Martin. Erwin Herbst suppied piano background.

Alonso Ballet Bows

A new organization, to be known as Compañia de Ballet Alicia Alonso made Theater. The company has been founded its initial appearance at the Auditorium by Alicia and Fernando Alonso, Cuban dancers formerly members of the disbanded Ballet Theater. Alicia Alonso and Igor Youskevitch are featured dancers, and the company includes Barbara Fallis, Melissa Hayden, Cynthia Riseley, Paula Lloyd, Helen Komarova, Dulce Wonner, Arlene Garver, Sally Seven, Lilian de l'Aire, Frances Falk, Enrique Martinez, Reyes Fernandez, Gilbert Reed, Birsky and Michael Maule. Alberto Alonso is artistic director and Fernando Shaun O'Brien, Peter Bonura, Socrates Alonso, manager. The dancers, at their opening program, gave The Swan Lake, Giselle, Pas de Quatre, Les Sylphides and Peter and the Wolf. Orchestra conductors were Max Goberman and Ben Steinberg. After a tour through Cuba, the company will go to South America.

A Report from a Next Door Neighbor

San Salvador, El Salvador

San Salvador had its first opera season in 19 years when Daniel Duno and his recently organized opera company presented a short season during August at the Theatre Nacional, with capacity audiences at all performances.

Principal singers, all well known to opera lovers in the United States, included besides Mr. Duno, Mina Cravi, Giulio Gari, Virginia MacWatters, Ivan Petroff, Costanzo Gero, Evelyn Sachs, Désiré Ligeti and Henry Cordy. From Mexico came Alicia Neti, Cristián Caballere and the Chilean coloratura soprano, Rayen Quitral. Guatemala was represented by Coconí de Ruiz, mezzo-soprano, Alba del Rosarie Díaz, Humberto Oliva, Luis Rivera and José Luis Contreras. The chorus was recruited from Guatemala and was trained by Michael Kuttner, who shared conductorial duties with Miguel Sandoval. Scenery and costumes were brought down from Mexico, and the orchestra was made up of musicians from the Orquesta Sinfonica Salvadorena.

Operas staged were Madama Butterfly, Il Barbiere di Siviglia, Rigoletto and La Boheme.

FRANCIS DUENAS.

NEW ENGLAND

Boston Thaws to Prokofieff's 5th After Third Hearing

By JULES WOLFFERS

WHEN Prokofieff's Symphony No. 5 was first presented here in November, 1945, for a Boston Symphony concert the audience received the work with some lack of enthusiasm. Not a whit daunted, the redoubtable Serge Koussevitzky played the work one month later. This ramming down the ears resulted in better but by no means enthusiastic audience appreciation. In this, his final year with the orchestra, Dr. Koussevitzky listed the composition again for the fifth pair of Friday-Saturday concerts. Paraphrasing Mark Twain, it must have seemed to the majority of the hearers astonishing how much the symphony had gained in three years. At any rate the noble and masterly work received at least some part of the credit that is its due. The performance itself was superior in every respect.

Companion piece was the Rachmaninoff Piano Concerto No. 3 with Vladimir Horowitz the soloist. Dr. Koussevitzky in a few pleasant words to the audience reminded us that it was with this same work that Horowitz had made his Boston debut. Now, as then, the results were electrifying and the ovation in keeping. So chalk up another memorable concert in what is turning out to be a memorable season.

Two-Work Program

The orchestra returned from its first New York visit of the year with another program made up of two works—Haydn's Symphony in E flat, No. 99, and the Mahler Symphony No. 5. It was singularly appropriate that associate conductor Richard Burgin led the orchestra for this concert, for that week he had received the Mahler medal from the Bruckner Society for his efforts on behalf of the Bohemian composer.

Mr. Burgin proved again that he deserved the honor. His handling of the massive masterpiece showed all the devotion, musicianship and artistry that has made him such a worthy second to Dr. Koussevitzky. At the end there were cheers to spice the handclapping.

Morning Musicals Open

For twenty-one years the Boston School of Occupational Therapy has been the beneficiary of the Boston Morning Musicals which present "name" artists before capacity audiences at the Hotel Statler. For opening, this season, the magnificent ruins of Fritz Kreisler's violin artistry were on view as the eminent musician traversed Bach, Mozart and some of his own works to revive memories of past glories. Carl Lamson assisted with tact and ease at the keyboard.

Rudolf Serkin scored heavily with the throng at Symphony Hall when the pianist presented a conventional program before a large Richmond Celebrity Series audience. Three etudes by Debussy were high point of list that might have been designed for "average listener" consumption. Those that know this admirable pianist's way with compositions of a more intimate nature must have had nothing but sympathy for the recitalist as he trod the familiar virtuoso paths.

Steber Welcomed

On the same series and in the same hall, Eleanor Steber experienced all the welcome due the conquering hero as the New England Conservatory graduate garnered mighty applause in her tour through Handel, Mozart, Schubert, Brahms, Wolf, Strauss, Rossini, Debussy, Charpentier nicely seasoned at the end with Sir Charles Villier Stanford, Courtland Palmer, John Duke, Celius Dougherty and Virgil Thomson. Preciosilla, by the last named, to words by Gertrude Stein, was held up for the audience's amusement and succeeded so well that the last half was encored. One would need to be a representative of Vogue to do full justice to Miss Steber's magnificent costuming set off by an awe-inspiring white mink stole; and on the musical side the soprano sang very well. When she became completely immersed in her work the results were wholesome and admirable. Edwin Biltcliffe was a resourceful and sympathetic accompanist.

Poulenc and Bernac Score

All the grace, elegance and refinement that typify the best in French art was in evidence for the Jordan Hall program of composer-pianist Poulenc and baritone Pierre Bernac. While some of the listeners regretted the absence of the composer's piano music, this did not cause any lessening of delight in the astonishing control, varied timbre and distinguished interpretations of the singer. Lulli, Schubert, Debussy and two cycles by M. Poulenc provided a unique evening's fare savored to the full by a distinguished and representative audience.

Hayes in Religious List

An unusual and touching program by Roland Hayes at Symphony Hall, under the management of Demeter Zacharieff, depicted the life of Christ as told, to use singer's own words *"not* in traditional sacred music, but in that great anonymous and spontaneous outpouring of the human soul—the Aframerican Religious Folk Song." Mr. Hayes chose spirituals which told of incidents in Christ's life in chronological order. The large audience felt to the full the power of the beautiful folk music so tenderly given by the tenor. Reginald Boardman provided the excellent accompaniments.

And, to round out a fine vocal fortnight, Norma Farber, soprano, showed keen discrimination in a well-planned and well executed list at the Women's City Club. Daniel Pinkham, Fauré, Hindemith, Schoenberg and Arthur Shepherd all were done with taste and understanding. Assisting were the Boston String Quartet, Georges Moleux, double-bass, and Irving Fine, pianist. Miss Farber should appear more often.

Pianist Ethel Elfenbein in a Boston debut at Jordan Hall gave routine readings of the conventional Scarlatti, Bach, Chopin and Schumann, but made a surprising about-face to fine effect in shorter pieces by Kodaly, Glen Lincoln, Barber, Lipsky, Villa-Lobos and De Falla. Finesse, control and understanding marked the last half of the program.

At the Gardner Museum, Lionel Bowman, pianist from South Africa, played extremely well in Mozart, Beethoven, Schumann and Chopin. He leaves a distinctly favorable impression which it is hoped will be reaffirmed very soon.

Baltimore Symphony Calls for $150,000

BALTIMORE, MD.—The management of the Baltimore Symphony Orchestra has disclosed a crisis in the orchestra's affairs, brought out in a meeting of the board of directors on Nov. 22. Those attending were warned that unless $28,000 was raised in the immediate future, the association would be unable to meet orchestra payrolls, and it was stated that a total of $150,000 would have to be raised between now and the end of February in order to insure the continuance of the orchestra for 1949-50. R. E. Lee Taylor, chairman of the board, explained that the orchestra had reduced expenses and cut the budget as far as possible without curtailing any of the concerts scheduled for Baltimore. He added, "We soon found out that there is a limit below which one cannot go if a symphony orchestra is still to be a symphony orchestra. For example, the number of players cannot be cut below about 80 or they will not be able to play symphonic music. Most orchestras have nearer one hundred. And the season cannot be cut below 17 weeks. The musicians can't afford to sign up for a shorter period."

Various speakers stressed the importance of the orchestra to the city, including Howard W. Jackson, president of the Baltimore Symphony Association and former Mayor of Baltimore.

VISITORS IN INTEREST OF MUSIC.

L. to r., Mrs. Robert S. Hoffman, concert committee chairman of the Massachusetts Federation of Music Clubs; Mrs. Guy Patterson Gannett, chairman of International Music Relations of the NFMC; Alfred Rosbash, baritone; Mrs. Herbert Witherspoon, director of the Metropolitan Opera Guild; Mrs. Guy S. Currier, vice-president, Massachusetts Federation and a noted Boston music patron. Mrs. Gannett was in Boston in the interest of aid to European musicians; Mrs. Witherspoon for the Guild. Mr. Rosbash was invited to sing for the visitors. (Photo by Bernard Paul)

Bartok Competition Awards

The officials of the Bela Bartok International Competition of Modern Music, which took place in Budapest in October, announce the following prizewinners: piano, Peter Walfisch (first prize), Paul Badura-Skoda (second), Gyorgy Banhalmi (third), Louis Leuridan (fourth); violin, Sirio Piovesan (first), Miriam Quersin (second), Antonioni Quersin and Agnes Deak (rewards); string quartet, Tatrai-Renyi-Ivanyi-Denes (first), Biro Quartet (reward); composition, Pal Jardanyi and Bela Tardos (second), Otto Ferenczy and Jean Mrtinon (third). Apparently no first prize in composition was awarded. Thirteen nations were represented on the jury.

Fastofsky Plays Contemporaries

Stuart Fastofsky, violinist, was heard in a recital of contemporary music on Nov. 28 at the Brooklyn Academy of Music on the American Artists Series. Lucy Brown was at the piano. His program held numbers by himself (Suite—Improvisation for Violin Alone), a first performance; Szymanowski, Hindemith, Khachaturian-Heifetz, Valle-Heifetz, Rudenyi-Fastofsky, Copland.

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THE DANCE

Ballets in Symphonic Repertoire

By ROSALYN KROKOVER

It has been pointed out many times by scholars and musicologists that the dance has always exerted a benign influence on music. Even in composers who, on the face of things, had nothing to do with dance, one can note without too much trouble the relationship. Bach is a good example. Whether he himself danced—with or without his wife and many children—we do not know. The chances are that he didn't. But take a look at his keyboard suites, with their string of courantes, gigues, allemandes, gavottes and minuets. Dance music, too, played a not negligible part in the operas of Lully, Rameau and Gluck, as it has continued to do down the ages.

Then there are, of course, perennially favorite scores that were written specifically with the dance in mind. Some biographers of Tchaikovsky insist that he always—even in his symphonies—was unconsciously conditioned by the ballet. However that may be, his three triumphant examples of ballet music (Swan Lake, Nutcracker, The Sleeping Beauty) are permanently in the repertoire, and always will be. The symphonic repertoire, indeed, would greatly be the loser if ballet scores were expunged. Who is so gruff as not to enjoy Delibes' Coppelia or Naila, or even the innocent Giselle of old Adam? Who cannot respond to the color and rhythms of De Falla's Le Tricorne or his El Amor Brujo? What would the Boston Symphony do without Ravel's Daphnis and Chloe?

And Stravinsky. Few great composers have so identified themselves with ballet, and there are many of the old-line critical writers who consider Stravinsky's first three important works—Firebird, Petrouchka and Sacre du Printemps—his greatest. With the change in his style, though, Stravinsky's interest in ballet has never flagged, from Les Noces through to last season's Orpheus: and the latter could well be one of his greatest contributions.

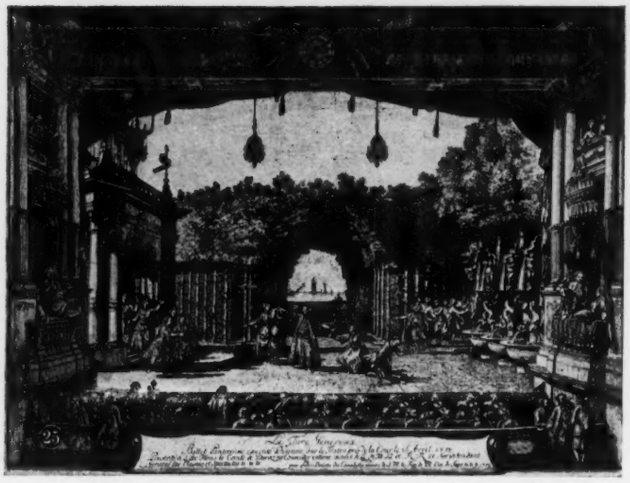
From all present indications, the interest of contemporary composers in the dance already has resulted in the addition of a goodly number of pieces to the permanent symphonic repertoire. Considering America alone—or, rather, those ballets which are performed more or less regularly by American dance companies—it is evident that the line from Lully and Gluck is being extended through the present day. Ever since the revival of interest in ballet in this country—a relatively recent phenomenon: say about a dozen years—composers have been commissioned to create original scores; and many of those scores contain music representative of the best being turned out today.

A few come instantly to mind, because they are being programmed with regularity on symphonic programs. Copland's Appalachian Spring has won laurels ever since Martha Graham unveiled it a few years ago (this, by the way, is one of the relatively few modern dance accompaniments that has struck away on its own). His score for the de Mille ballet Rodeo is equally popular; and his Billy the Kid, choreographed by Eugene Loring, is, besides being one of Copland's finest works, the first in a series of Americana that was to be frantically copied by lesser figures. Two other Martha Graham works contain music which has interested symphony conductors—Samuel Barber's Medea and Paul Hindemith's Herodiade. Hindemith, too, wrote his St. Francis ballet (also known as Noblissma Visione) for Massine.

At least one of Leonard Bernstein's ballets, Fancy Free, has achieved popularity away from the Robbins ballet; and his Facsimile (another piece choreographed by Robbins) turns up on orchestra programs. So does Gian-Carlo Menotti's Sebastian, originally choreographed by Caton, and Virgil Thomson's Filling Station, choreographed by Lew Christensen.

Morton Gould has written ballet music, and his Interplay for Piano and Orchestra, which derives its name from the Robbins ballet, appears in the concert hall. Gould also did the music for de Mille's Fall River Legend. Vittorio Rieti enters the lists with his music for Balanchine's Waltz Academy and, more recently, his ballet-cantata The Triumph of Bacchus and Ariadne. The latter, one of the most ambitious of ballet scores to date, contains a small chorus and arias for two vocal soloists that are integrated into the stage action. Nor must one fail to mention the brilliant score that William Schuman wrote for Antony Tudor's Undertow—a score that was played by the Philharmonic-Symphony under Rodzinski.

Another surprising factor in the popularity of these ballet scores is that the major recording companies have been willing to take a chance on them. Record companies are notoriously hard-hearted business organizations, especially where modern music is concerned. Forgetting the recordings of classic ballets and the important ballet music by Stravinsky, Milhaud, De Falla and others (a good number of which have been recorded), consider the following, which can be found under domestic labels: Appalachian Spring, Rodeo, the Waltz from Billy the Kid (all Victor), Fancy Free and Facsimile (Victor), Sebastian (Columbia) and Interplay (Columbia). These are original scores only, and do not take into account the many arrangements (of Offenbach, Delius, Prokofieff and others) which are seldom heard outside of the ballet but which have been brought to the public by means of records.



SCENE FROM THE GLUCK BALLET, Le Turc Genereux performed in 1758. (Engraving by Canaletto.)

Irene Hawthorne at Hunter

Dancing with symphony orchestra always presents a problem as there is rarely room for both dancers and orchestra to operate simultaneously in one auditorium. However, an exception to the rule, as far as space is concerned, was the performance at the Hunter College Auditorium on Nov. 6, by Irene Hawthorne and her group, with the Little Orchestra Society under the direction of Thomas K. Scherman. Unfortunately there is no equipment for scenery or lights but the stage itself is large enough to hold the orchestra nicely in one corner while giving the dancers the remaining three-quarters of the space which is ample for a small group.

The program was designed to introduce the various dance forms to the young audience. A Gavotte, Bourree, Sarabande, and Gigue of Bach were danced; also a Minuet and Rigaudon from Ravel's Tombeau de Couperin and Waltzes by Tchaikovsky, Debussy and J. Strauss. The dances, all created by Miss Hawthorne, were conceived with imagination and taste and performed in a smooth professional manner. Assisting the choreographer were James Starbuck, Naomi Boneck, Allen Waine, Tilda Mores and Dean Miller.

IRENE HAWTHORNE, who with her group, danced with the Little Orchestra Society under the direction of Thomas K. Scherman at the Hunter College Auditorium.

Dance News

Theater Dance, Inc., presented works by Eve Gentry, Ruth Harris, Jean Houloose, Frank Westbrook, Betty Lind and Nelle Fisher on Nov. 21 at the YMHA Theater. . . . Following engagements at the Brooklyn Academy of Music and the Students Dance Recitals series at the Central High School of Needle Trades, Mariemma will make her formal New York debut at the Ziegfeld Theater on Dec. 5 and will give a second performance in the same theater on Dec. 12. . . . Jose Torres gave a recital at the Ziegfeld on Nov. 21 assisted by Elias de Quiros, composer-pianist and Antonio Rodriguez, guitarist. . . . Miriam Marmein begins a tour of Pennsylvania, Ohio and New York state on Dec. 1 and will give her first lecture of the season at her dance center on Dec. 5. . . . In this department's review of Federico Rey's recent New York concert Pilar Gomez was erroneously referred to as Pilar Lopez.

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Saga of a Canadian Musician

By WILLIAM A. TAYLOR

One might assume, judging by his achievements, that Paul Scherman, 38-year-old violinist and conductor, was born under the proverbial lucky star. Quite the contrary, however, for his success is the result of unswerving ambition backed by hard work from the time he was in knee pants.

Today Scherman is assistant conductor of the Toronto Symphony Orchestra, entrusted with the direction of the majority of the Pop concerts, and also maestro of The Electric Hour (Mons., 8:00 p.m.),

PAUL SCHERMAN
assistant conductor of The Toronto Symphony Orchestra, also directs The Electric Hour (CBC, Mons., 8:00 P.M.) (Photo © John Steele, Toronto)

an outstanding series heard over the Canadian Broadcasting Network.

No small measure of the present popularity of the Pops concerts and the Electric Hour is attributed to Scherman's leadership and his carefully varied and well-balanced programming. He has been associated with the Electric Hour almost since its inception, and under his aegis it has twice received the coveted La Fleche Trophy as one of Canada's outstanding commercial programs, with balloting by radio producers of that country.

Since he has been on the podium of the Pops concerts, they have reached their highest success, both from a cultural and box-office standpoint, principally because of animate direction and sincere interest, after past neglect, in presenting the works of Canadian composers. He gives intelligent and meticulous readings, is not afraid to take a few liberties with score marks to work up a greater effect, and very often corrects a balance for clarity's sake or to speed up a finale for general impressiveness.

Born in Toronto, Scherman was taken to Europe in childhood by his parents. They were not particularly musical, but when they recognized his abiding love for music, he was given every opportunity to study. His first professional job was as a boy-soprano in a London church. After World War I, he returned to Canada, resuming his studies. At the age of fifteen, after winning an orchestral scholarship, he became a member of the violin section with the Toronto Symphony.

Since radio's beginnings in Canada, Scherman has been actively identified in this field. About 1925 he was on the air as a violin soloist with a student orchestra over station CFCA, one of the first radio stations in the Dominion. Fifteen years ago, he became associated with the Canadian Radio Commission, the forerunner of CBC, as soloist and conductor. Besides his regular radio and symphony commitments, he is scheduled this season to conduct performances of the CBC Orchestra, and for several solo appearances.

Whether it comes under the category of an engagement or a performance, the biggest thrill so far in Scherman's career was when he became Daddy to a fine baby daughter early in November.

Koussevitzky Lifts a Ban

Serge Koussevitzky, conductor of the Boston Symphony, recently tossed another tradition on the scrap heap. For years, many distinguished persons have found that access to his rehearsals was about as easy to negotiate as getting into the chief temple of Tibet. But on Nov. 22 (1:00 p.m., EST) opportunity was given to eavesdrop on the rehearsals over the NBC network. It was the first airing of a series that will be continued indefinitely. Owing, however, to NBC's previous Monday afternoon commitment for station WNBC, these rehearsals in the New York area will be heard through re-broadcasts on Tuesday nights from 11:30 to midnight. Other NBC stations will broadcast the rehearsals directly from Boston's Symphony Hall. The season's guest conductors also will be heard.

This is believed to be the first time that a major American symphony orchestra and a radio network have cooperated in broadcasting rehearsals, although a prominent training group, the National Orchestra Association, gives such a series. Listeners are assured that they will hear Dr. Koussevitzky rehearsing as he always does, stopping the orchestra when necessary, repeating, correcting and explaining.

Toscanini and NBC Symphony in Radio and Video Broadcast

Arturo Toscanini and the NBC Symphony Orchestra (NBC, Sat., 6:30 p.m., EST) were televised for the third time, Nov. 13, in Studio 8-H, Radio City, New York, where the programs originate. This fourth in the series of eight programs devoted to Brahms, while on a high plane musically, seemed generally to lack the fire and quality of the second telecast of the maestro and the orchestra when Beethoven's Ninth Symphony was presented on April 3.

The featured soloists were Frank Miller, cellist, and concertmaster Mischa Mischakoff in the Concerto in A minor for violin and cello. Another high-light was the Liebeslieder Waltzes, op. 52, sung by a carefully trained chorus, under Walter Preston, with the duo-pianists Artur Balsam and Joseph Kahn as accompanists.

RECENT INAUGURAL BROADCAST
over station CBX, Alberta, and the Canadian Broadcasting Corporation's network. Left to right: E. L. Bushnell, director general of programs, CBC, Toronto; Dr. Robert Newton, president, University of Alberta; A. Davidson, chairman, CBC Board of Governors, Ottawa; Minuetta Borek, pianist, appearing on the opening broadcast of the station. (Photo by William Kensit)

New RCA-Victor Show Scheduled

Starting Dec. 12, a new RCA-Victor Show (NBC, Suns., 5:30 p.m., EST) will make its bow, featuring Robert Merrill as the singing star, and Arthur Fiedler directing the Boston Symphony. The Metropolitan Opera baritone has been soloist of the present RCA-Victor Show for the past few years, combining this activity with his opera and concert appearances. The new program is designed to present more music in the half-hour period than ever before. Merrill, the only vocalist, will introduce the musical selections and deliver the sponsor's message. There will be no formal commercials. Produced by John Wright, the series originates from the stage of Symphony Hall in Boston.

RADIO NOTEBOOK

FRANCIS POULENC, French composer-pianist, who made his American radio debut as soloist with the New York Philharmonic over CBS, Nov. 14, is much in demand for commissioned works, and this demand led to an embarrassing situation, he told three teen-agers who had tea with him in connection with Weekend with Music, intermission feature of the Philharmonic broadcast. Clarinetist band-leader Artie Shaw approached Poulenc's manager to commission a clarinet concerto. When the manager relayed the request, Monsieur Poulenc asked, "But who is this Artishow? In France, it is a vegetable!" . . . The radio premier of IRWIN HEILNER'S Piano Sonata was performed by SARAH SOKOLSKY FREID over station WEVD, Nov. 17. . . . EUGENE CONLEY, guest soloist on the Chicago Theatre of the Air, Nov. 20, left shortly after an extensive concert tour of the principal Canadian cities. On Feb. 5, he makes his debut with the La Scala Opera, Milan, in the revival of I Puritani, which has not been heard in Italy for two decades. . . .

Four NBC SYMPHONY MUSICIANS were soloists in the fourth all-Brahms program of the NBC Symphony Orchestra, under Toscanini, Sat. Nov. 13. . . . JAMES FASSETT, Supervisor of Music at CBS and producer of the New York Philharmonic broadcasts over the Columbia network on Sundays, acts as narrator during the Sat. morning Philharmonic children's concert in Carnegie Hall, New York, Nov. 20. He discussed Benjamin Britten's The Young Person's Guide to the Orchestra, before its performance conducted by DIMITRI MITROPOULOS. . . . All four winners who received $1,000 prizes each and two runners-up, in last season's AUDITIONS OF THE AIR (WJZ-ABC) are preparing their assignments for the new Met season. . . .

Voice of Firestone Celebrates Anniversary

The Voice of Firestone, (NBC, Mons., 8:30 p.m., EST) one of radio's longest continuously sponsored programs, celebrated its 20th anniversary, Nov. 29. Eleanor Steber, Metropolitan Opera soprano; Christopher Lynch, tenor, and Howard Barlow, conductor and musical director of the program, all regularly co-starred on the series, took part in the anniversary broadcast. Harvey S. Firestone, Jr., chairman and chief executive officer of the Firestone Tire and Rubber Company, and Niles Trammell, president of the National Broadcasting Company, spoke briefly.

Since the first program on Dec. 3, 1928, the Voice of Firestone has been heard regularly on Monday nights. Its format has remained the same, and it has offered serious music interspersed with the lighter classics, along with popular and nostalgic tunes. The program has had only four regular conductors, Howard Barlow, who became permanent conductor in 1943, was preceded by Alfred Wallenstein, William Daly and Hugo Mariani. In addition to its present vocalists, Eleanor Steber and Christopher Lynch, both of whom have starred since 1946, the program has presented many of the notables of the musical world, including Richard Crooks, Gladys Swarthout, Nelson Eddy, Lawrence Tibbett, Igor Gorin, Lauritz Melchior and many others.

The Voice of Firestone was the first commercial program to be broadcast from coast-to-coast. Its premiere program was carried on an NBC network of 37 stations, and was also broadcast by short-wave to various parts of the world. It was also the first NBC commercial musical program to be televised and broadcast simultaneously, on Mon., Mar. 22, 1948.

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A Guerdon Fairly Won

By MARY CRAIG

When Richard Tucker sings his forthcoming Rhadames under Toscanini in the February presentation of Aida, he will have scaled another peak in a career which has lain along the heights of professional experience. The American tenor, one of the youngest to have attained international renown, already numbers a Metropolitan Opera debut in a leading role associated with the famous artists of an earlier day, a spectacular success at the Verona Opera Festival in Italy, broadcasts on top-bracket programs and concert appearances from coast-to-coast.

Behind it all there is no "rags to

RICHARD TUCKER

riches" story, but the simple annals of youthful determination, hard study, sensibly planned work plus a natural gift for song and a flair for stage.

It Began in Brooklyn

It all began in Brooklyn, when a lad of six years suddenly realized that he "would rather sing than eat"—a moment in the life of a growing boy which would convince most mothers that the child was slated for an early decline.

But not young Richard Tucker. Evidently a young gentlemen who knew his own mind even in the pre-teens, he sought out and joined a choir where he received not only an opportunity to develop lung-power but the basic training which makes him today one of the most impeccable musicians in the singing field. One more laurel for the choir singers! There's no better prep work anywhere.

When the real tenor voice began to take on its present timbre and color, he planned serious vocal study with name teachers in New York—he is truly a product of the two boroughs bordering the East River—and almost before the whispers of a new singing star began to gather form, he had taken his first Metropolitan audience by storm—or rather, by beautiful singing. In that first Gioconda, January, 1945, after the Cielo e mar aria, there was no longer any doubt that a golden voice had been heard and a golden career was his—if he so desired.

A Difficult Choice

And that is another story—if he so desired! For Richard Tucker had been granted a limited leave of absence from his choir duties, and now he faced a difficult choice. On the one hand was the sure position as one of the most sought-after, highly paid choristers of sacred music. This held security and a familiar stabilized way of life. On the other, the lights and color and ovations of the lyric stage and the difficult taxing life of a singing artist. He chose the more precarious road; but the rewards have been correspondingly great. With the good sense, strong will and explorer's heart that have so successfully guided him in the past, Tucker has managed to carry through his schedule of opera, recital, radio recording commitments and also to sing, as in previous years, the High Holiday services of his religion, keeping contact and faith with those who first knew and loved his singing.

A Devoted Family Man

Despite the Italianate quality of his voice and the fine styled impact of his characterization, Richard Tucker is completely American in one respect, he is what is termed a devoted family man. On the night of his triumphant début, his first question to the rush of admiring friends was, had they noticed Mrs. Tucker's lovely new coat! And his idea of the most fun is a rough-and-tumble session with his three young sons or a hike over rough, unknown country roads with camp-life accessories.

His is an eager, seeking mind, alert to all experience that may be of value in his work. He likes listening to all sorts of singing on the radio and a pet program comes from a small station featuring Italian opera. One morning, after hearing a sobbed bravura version of a favorite aria he turned to Mrs. Tucker and said: "I wonder which of us two tenors is right!" His musicality and fine schooling had slanted towards reticence, pure line and conservation of tonal resources while this unknown singer "went all out." Mrs. Tucker calmly answered "Why he is, of course, that's opera."

New Records Issued

The scope of the tenor's audience is constantly being enlarged even in districts where the Metropolitan opera and concert courses have not yet ventured. This range of contact has come as the result of the Columbia Records releases. On the new list are the great aria from Halevy's La Juive, Rachel! Quand Le Seigneur; the Recitative and Romanza from Bizet's Pearl Fishers; Cielo e mar, from La Gioconda of Ponchielli; O Paradiso, from Meyerbeer's L'Africana; and the complete score of La Boheme with Mr. Tucker singing the ecstatic Puccini music of the Rodolfo role.

OTELLO IN THE ROUGH

Opening opera, Dec. 29, of the Metropolitan season in rehearsal with Leonard Warren on the rocky eminence, Fritz Busch wielding the stick and the chorus in the throes of histrionic terror. (For review of first week, read the Dec. 15 Musical Courier.)

Brooklyn Is Invaded

Pilgrimage across the river was made Nov. 10 by many New Yorkers, known in the music world, to hear and applaud the Romeo and Juliet of the Charles L. Wagner Opera group in their local one-night-stand. The audience arrived early and stayed late—until the drop of final curtain, to be exact, and a goodly crowd swarmed around the stage door in the raw cold air of the late fall evening to cheer the players.

It was a well-knit, enthusiastic performance with certain features far above average for a road company. The fine 30 piece orchestra, under the able guidance of Walter Ducloux, the splendid young ample-voiced chorus, plus the colorful stage sets, which won spontaneous acclaim from the audience at each curtain-rising, established a basic excellence which was maintained by the entire cast, who, if not always individually distinguished, were continuously in the style and musicality of the romantic lyric-drama and intriguing in interest.

The stage direction was correct, if not inspired. One had the feeling of an integrated whole wholely achieved by adequate rehearsal and the picture was there, even though one could wish for the old art of geste in the case of several gifted principals. But this will doubtless be attained with further portrayal experience.

In the leading tenor rôle was Louis Roney. Without quibbling one may state that this is a beautiful voice, and although there were some inequalities in tonal projection and a certain naive stiffness in action, there were also indications of few hazards between the young tenor and a brilliant career. He possesses the immeasurable gift of "audience ap-

(*Continued on page* 43)

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THE CHOIR CORNER

Hymn of the Month Movement Sponsored by NFMC

By LEON CARSON

If millions of Americans have not familiarized themselves with at least a dozen of the great hymns of the Christian Faith by this date in 1949, it most certainly will be no fault of the National Federation of Music Clubs. A new Hymn of the Month project, launched by the organization under the able chairmanship of Mrs. Frederic H. Sterling of Indianapolis, will focus the attention of thousands of communities on a specific hymn each month for the balance of 1948 and 1949. With local music clubs taking the initiative, the hymn will be featured in church services, in community sings, on the radio, in schools, at meetings of service clubs and elsewhere. Details of the plan are currently announced by Mrs. Royden J. Keith, president of the Federation.

Current Selections

The Hymn of the Month for September, when the project was actively launched, was O God, Our Help in Ages Past, with words by Isaac Watts (the man who was largely responsible for introducing hymns into the services of the Christian churches in place of the metrical psalms used prior to the 18th century) and music by William Croft. October's hymn was The Church's One Foundation, words by Samuel Stone and music by Samuel Wesley; and November's When I Survey the Wondrous Cross, also with words by Isaac Watts and music by Edward Miller. For the Christmas season Hark, the Herald Angels Sing has been selected, and for the balance of the winter and spring the hymns are as follows: January, A Mighty Fortress is Our God; February, Abide with Me; March, Jesus Shall Reign, again with words by Isaac Watts; April, the familiar Easter anthem Jesus Christ is Risen Today, and May, God Be With You Till We Meet Again.

Bicentennial of Watts

The prevalence of the Watts hymns arises from the fact that the Federation is cooperating with the Hymn Society of America in observance of the Bicentennial of Watts, who died Nov. 25, 1748. Hundreds of federated choirs participated in this observance which reached its peak in November, climaxing on Thanksgiving Day, the exact anniversary of Watts' death.

Radio Cooperates

Among radio programs cooperating in the observance are the two arranged by the Department of Religious Education of the Federation Council of Churches, the National Radio Pulpit, broadcast Sundays from 10:00 to 10:30 A.M. on the NBC network, and National Vespers, broadcast Sundays from 1:30 to 2:00 P.M. on the ABC network; the Call of the Cross broadcast Sundays from 9:00 to 9:30 A.M. on the Mutual network, and the Lutheran Hour, broadcast Sundays from 12:30 to 1:00 P.M. on Mutual.

The initial experiment with a Hymn of the Month program was made with Protestant hymns, but a similar service will be extended, if desired, to the Catholic and Jewish faiths.

The Multiple-Choir Plan

The carefully trained, well disciplined chorus choir—in many cases under the multiple choir plan—has made tremendous strides in the past five years. The breadth and detail scope of this advancement and its present status are amply reflected in Donald D. Kettring's new book entitled Steps Toward a Singing Church (Westminster Press, Philadelphia, $4.50).

Mr. Kettring, who, by the way, is a Congregational minister, was born in Portage, Ohio, and has affiliated himself closely with the so-called multiple-choir program since he received his Master Musician's degree from Union Seminary School of Sacred Music. The advantage of being an experienced church musician and at the same time having the knowledge that comes from his labors in the pastoral field have enabled him to create a volume that deals with the choir multiple plan, its joys and problems and its day-by-day routine in a comprehensive and sympathetic manner. While the multiple-choir plan in its fullness of value becomes at first hand a blueprint for employment in the expanded ministry of music of the large and strongly-membered church, the possibilities are that much value and inspiration can be drawn from this book for building and maintaining in miniature at least something of the program for the musical procedure in the smaller church.

Guide for Ministers

In the book's fifteen main divisions, supplemented with postscript, appendix and index, Mr. Kettring so thoroughly covers this specific field that one becomes simultaneously enthralled and amazed at the clarity and precision with which he has set down the countless phases and details involved in the administration and operation of the multiple idea. Among others, such important factors as background and inception, leadership, equipment, publicity, auditions, programs, repertoire, finances, vestments and rehearsals are explained with sincerity and logic. All in all, this new volume could well serve as a guide to all ministers of music who are shouldering the heavy responsibilities inherent to leadership in the church choral world of today.

Choir Notes

The following organ recitals at 12:30 P.M. are scheduled to be played at the First Presbyterian Church, New York: Dec. 3, Jean Wallman; Dec. 10, Francis C. McKinstry. Also special musical services at 8:00 P.M. as follows—Dec. 5, Festival Hymn Service, Advent and Christmas hymns; Dec. 12, Candlelight Carol Service; Dec. 19, The Messiah. Willard Irving Nevins, organist and choirmaster.

At the recent dedication of the new Moeller organ installed in the Ravenna Methodist Church, Seattle, Wash., John McDonald Lyon played an interesting program of organ compositions by Ropartz, Milhaud, Harwood, Bach and Franck.

On the American Guild of Organists schedule of coming events appears a service at the Church of the Ascension, New York, Dec. 6, when the choir, under the direction of Vernon de Tar, will present Verdi's Requiem. On Dec. 27 and 28, the annual national conclave of Deans and Regents will be held, including organ recitals, Christmas party and Warden's luncheon to deans and regents; also pilgrimages to churches and organs.

On Nov. 15, at Calvary Church, New York, Mario Salvador, A.A.G.O. played an organ recital, under A.G.O. auspices. His program consisted among others, of works by Parker, Bach, Reger, Somerby, Franck, Vierne.

At the First Congregational Church of Montclair, N. J., on Nov. 14, Clarence Snyder, organist and choirmaster, presented the Brahm's Requiem, with chorus choir, harp, tympani and organ accompaniment. Soloists, Lura Stover, soprano; Floyd Worthington, baritone.

Maurice Garrabrant directed a service commemorating the 200th anniversary of the death of Isaac Watts at the Garden City Cathedral, L. I., on November 7.

On Nov. 28, Part II of Mendelssohn's Elijah was given by the choir at All Angels' Church under the direction of Dr. George Wm. Volkel, Florence Manning, soprano; Pauline Pierce, contralto; Thomas Johnson, tenor; Everett Anderson, bass-baritone.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

Organ

THREE CHORALES FOR ORGAN, by César Franck. G. Schirmer, Inc., N. Y. $1.25.

The combining of these 3 chorales for organ into one volume is an excellent move. Edwin Shippen Barnes has done an intelligent and competent piece of work in the editing and assembling of this material for the organist. This is important music for the programs of the organist, both church and concert. 41 pages.

SATB

WHERE FOUND THE GULL HER COURAGE, by Theodore M. Finney. Volkwein Bros., Inc., Pittsburgh, Pa. 18c.

In this, the fourth of a series of works inspired by the windows of the Heinz Memorial Chapel, Univ. of Pittsburgh, Mr. Finney has composed an anthem for 4-part mixed chorus to be sung a cappella. Complete accompaniment for rehearsal purposes. The text by Doris Jack contains religious inspiration. This anthem is unusual in its simple but solid construction, its strong harmonizations, and the flow of singing tone, the latter made possible by a normal tessitura throughout. Suitable for general or communion service. 5 pages.

BEFORE THE CROSS, by Theodore M. Finney. Volkwein Bros., Inc., Pittsburgh, Pa. 18c.

The fifth in a series inspired by the Holy Grail window at the Univ. of Pittsburgh Chapel. Text stressing appeal for strength and the answer, is by Doris Jack. Anthem is arranged for 4-part mixed chorus in melodic fashion: sung a cappella. Accompaniment for rehearsal purposes only. The potentialities for effective choral effects are indicated in the music and textual passages: phrases are well marked for striking contrasts in interpretation. Includes short tenor obbligato soli. Easy vocal tessitura. Suitable for communion or general service. 6 pages.

SAVIOR SOURCE OF EVERY BLESSING, by W. A. Mozart. Carl Fischer, Inc., N. Y. 15c.

This smoothly flowing and at times sustained music of Mozart has been artistically arranged in conventional form by Edward S. Breck for 4-part mixed chorus, with organ or piano accompaniment. The text is in English and also Latin (Ave, Verum Corpus). Vocal tessitura easy for all parts. Anthem suitable for general service. 5 pages.

Women's Voices

SA

TRUST IN THE LORD, by G. F. Handel. G. Schirmer, Inc., N. Y. 15c.

A splendid arrangement of sacred text adapted to an Air from Handel's Xerxes, for 2-part chorus (SA) of women's voices, by Carl Deis. The words are suitably applied to the well known musical line and the vocal tessitura is normal throughout for both parts. Piano accompaniment. Phrases well marked for interpretative effects. 3 pages.

PEACE I LEAVE WITH YOU, by J. Varley Roberts. G. Schirmer, Inc., N. Y. 15c.

Another arrangement by Carl Deis of the Robert's tuneful composition, to be sung by 2-part chorus of women's (SA) voices, with organ accompaniment. The music is smoothly flowing, with easy vocal tessitura and is suitable for general service use by small as well as larger choral units. 4 pages.

Motet

LORD, I HAVE LOVED THE HABITATION OF THY HOUSE, by H. Alexander Matthews. Oliver Ditson Co. (Theo. Presser Co., Distr.) Phila., Pa. 75c.

An impressive motet for 4-part mixed voices, with soprano and baritone soli. Text from the Psalms. Organ or piano accompaniment: certain portions to be sung a cappella. There are frequent effective moments with dramatic climaxes including concluding phrases. Ensemble singing tessitura generally normal, while that written for soprano soloist requires singer with long, high range. Especially suitable for special and festival services. An excellent contribution to the choir library. 25 pages.

Solo

I SAW A MAIDEN FAIR, by Grace Bush. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 50c.

An unusual Christmas song for low voice, lilting and conservatively tuneful. The smoothly styled music is adequately expressive of the quaint text, the words of which are traditional 13th century. Piano or organ accompaniment. The vocal compass easy. 4 pages.

TWO CHRISTMAS SONGS, by Grace Bush. Wesley Webster, San Francisco, Cal. 50c.

A duo release of two rather short Christmas songs for medium voice—Far Away in Bethlehem and Hail, Holy Child. Both are delightfully melodious and appealing in their conventional simplicity, projecting the spirit of the Christmastide. The interesting texts are by Patricia O'Neill. Piano or organ accompaniments. Vocal tessitura easy.

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"HOPE WINDOW"
ONE ELECT OF STARS
"COME ALL YE FAITHFUL WINDOW"
WHERE FOUND THE GULL HER COURAGE
"COURAGE WINDOW"
BEFORE THE CROSS
"HOLY GRAIL WINDOW"

Many letters have been received by the composer, Mr. Finney, congratulating him for the wonderful arrangements of these anthems as well as the thought that inspired them. Copies of these numbers will be mailed upon request.

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Cathedral of Arts Proposed as Setting for City's Music

By DOSHA DOWDY

THE recent announcement by J. C. Thompson, president of the Wacker Corporation, owner of the Civic Opera Building, that the 42-story structure had been sold for $10,735,000 to the Lumbermen's Mutual Casualty Company of Chicago, came as stirring news.

The Opera Building was erected in 1931 at a cost of $23,000,000 under the sponsorship of the late Samuel Insull. In 1943 the General Finance Corporation acquired the portion of the stock of the building corporation owned by the Chicago Music Foundation. The funds received by the foundation from the sale of its building stock were made available to finance opera over a period of 10 years.

The Citizens Committee for Opera, organized in October of this year, is sponsoring a visit (previously announced) by the New York City Center Opera at the Opera House in December, 1948, with "the hope that this visit may result in a joint city-sponsored opera venture" for Chicago and New York.

The opera schedule follows: Dec. 1, Salome: with Lewis, Masiello, Nadell, Jagel, Cassel, Petrak, Natzka, Pease, with Halasz conducting; 2, Madama Butterfly: Williams, Kreste, Petrak, Tyers, Martin conducting; 3, Carmen: Heidt, Ayars, Vinay, Pease, Halasz conducting; 4, Amelia Goes to the Ball: Yeend, Horne, Cassel, Pease, Rudel conducting; and Old Maid and the Thief: Powers, MacWatters, Faull, Young, Martin conducting; 5, Cavalleria Rusticana: Morris, Nadell, Binci, Herbert, Rudel conducting; and Pagliacci; Keller, Szemere, Bonelli, Young, Sprinzena, Rosenstock conducting; 6, Pelléas et Mélisande; Teyte, Haskins, Kreste, Rounseville, Gauld, Natzka, Morel conducting; 7, Boheme; Ayars, MacNeil, Conley, Herbert, Natzka, Newman, Rosenstock conducting; 8, Don Giovanni: Faull, Spence, Haskins, Petrak, Pease, Cordon, Natzka, Dunning, Halasz conducting; 9, Traviata: Ayars, Binci, Bonelli, Morel conducting; Aida: Williams, Morris, Vinay, Winters, Cordon, Pease, Halasz conducting; 11, Eugene Onegin: Lewis, Nadell, Kreste, Horne, Szaplicki, Natzka, Halasz conducting; 12, Tosca, Morris, Petrak, Cassel, Pease, Wentworth, Halasz conducting; 13, Marriage of Figaro: Yeend, MacWatters, Nadell, Pease, Cassel, Wentworth, Rosenstock conducting; 15, Carmen: Heidt, Yeend, Szemere, Cassel, Morel conducting; 16, Madama Butterfly: Williams, Nadell, Binci, Herbert, Martin conducting; 17, Aida: Williams, Heidt, Szemere, Winters, Cordon, Pease, Halasz conducting; 18, Traviata, Yeend, Petrak, Bonelli, Morel conducting; 19, Boheme: Ayars, MacNeill, Binci, Rathmueller, Pease, Newman, Rosenstock conducting.

Saltiel Gives Further Views

William D. Saltiel, governor, secretary and general counsel of the Chicago Opera, who gave his views on the future of opera for Chicago in the November 1 issue of the MUSICAL COURIER, speaks further on the subject:

"The Metropolitan area of Chicago has a population approaching the six million mark. Sixty million people are within a night's ride by rail and a few scant hours by plane from this city. What a commentary that Chicago has no opera of its own today, no music temple which it can call a center of musical aciviies! We should be the Salzburg of the new world. We should have a season of 40 weeks of grand opera and light opera. What is more, we could have a great institution for the fostering and maintaining of music in all its forms with the potential and money which this area includes. However, no outstanding leader has spoken up in an effort to organize this city for such an enterprise. We constantly proclaim that we are more than 'hog-butcher of the world,' but do nothing concretely in manifesting that fact in the realm of music, proportionate to our achievement in other fields.

Cathedral of Arts Proposed

"It would be interesting if those who read these lines would address themselves to this journal, expressing their interest in the erection on the lake front in Grant Park of a mighty cathedral of the musical arts. Here we should have an auditorium, similar to that built in Buffalo by private and public funds. This should be the home of opera and symphony orchestra. It should have schools for all the arts dedicated to music and the staging of musical projects.

"When we think of the very small personal tithes necessary in this area for such an undertaking, it is amazing that we have permitted ourselves to deny the advantages which would accrue by the effort.

Co-operation Asked

"We have a mighty sports stadium, Soldier Field, hundreds of parks and sports facilities in Chicago. We could, if public interest were sufficiently aroused, launch a movement for a Chicago music center which would be the pride of all citizens. Cultural necessity and practical motivation combine in urging early co-operation. The time may soon be here when Chicago opera has no home because the sale of the building to private interests could easily eliminate the public trust foundation created by Samuel Insull. When that day comes, let us be prepared."

THE PRO MUSICA TRIO,

Nina Minchin, pianist-founder; Ennio Bolognini, cellist; Fritz Siegal, violinist, on the stage of the New Music Hall of the Ambassador East. (Photo by Fred Krueger)

Monteux Climaxes Stay With Stravinsky Music

The closing concerts of Pierre Monteux's five weeks stay as guest conductor of the Chicago Symphony Orchestra were climaxed with a performance of Stravinsky's Le Sacre du Printemps (not heard here since 1925), so exciting and so skilfully played as to rouse cheers from the audience.

The program opened with an enchanting exposition of Weber's Overture to Euryanthe, followed by Beethoven's Concerto for Piano in C Minor with Vera Franceschi as soloist. The young pianist is one of the more interesting talents heard here this season. She has the temperament and the taste to make her individual conceptions convincing, and a big technique which allows her to play with aplomb, refinement, and brilliance. A minor defect was the tendency to rush brilliant endings, resulting in imperfect precision with the orchestra. Miss Franceschi was warmly received.

Bruno Walter followed in mid-November as guest conductor for five concerts. Symphonies by Haydn (B. & H. 10), Schubert, Dvorak, Mozart and Bruckner, and works of Brahms, Wagner, Strauss and Corelli comprised the programs. There is tremendous power in Mr. Walter's quiet manner, a deep sincerity, and capacity for eloquent expression. A magnificent performance of Bruckner's Fourth Symphony closed the final concert and stirred the audience to prolonged demonstrations.

Orchestra Hall Recitals

Clifford Curzon's first Chicago appearance (Musical Arts Piano Series) was a memorable event. An aristocratic performance of Haydn's Andante and Variations in F Minor opened, followed by a truly realistic one of Beethoven's stormy Rondo a Capriccio, op. 129. Beautiful lyricism distinguished the Andante of Schumann's Sonata in G Minor and passages from Schubert and Liszt, though the first and last movements of the sonata were too fast for listening without strain. The tendency to exaggerate fast tempi accounted for a slight feeling of lack of repose early in the program.

Mr. Curzon's control of tonal quality, his amazing technique and his musical imagination enabled him to get the most exquisite, and in turn, the most brilliant effects. Seldom is a concert so provocative in interest and so stirring in beauty as was Mr. Curzon's.

Isaac Stern gave his audience, which overflowed onto the stage of Orchestra Hall, that which was expected—the best in violin playing. The program, which contained works of Haydn, Mozart, Bach, Debussy and Bartok (Second Rhapsodie), closed with Lalo's Symphonie Espagnole in an unexcelled performance. The audience's enthusiasm brought encores.

Tito Schipa returned to Orchestra Hall Nov. 6 and delighted a large audience throughout his brief program of songs and arias by Scarlatti, Cimarosa and

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Mozart, and by Frank, Debussy, DeFalla and D'Annunzio-Tosti. Mr. Schipa's vocal limitations in range necessitated compromises to the literal score, but this is to be forgiven with singing so beautiful. The artist was generous with encores, which further captivated his audience.

Freda Trepel, young Canadian pianist heard Nov. 6, established herself as a pianist of striking talent whose forte lies in bravura playing. Fully equal to the technical demands of her exacting list, she opened with an imposing (though thickly pedaled) performance of the Bach-Busoni Organ Prelude and Fugue, D Major. Various styles of piano literature were also well portrayed in other works by Beethoven, Chopin, Kabalevsky, Prokofieff, Villa-Lobos, Debussy and Liszt to which several encores were added. Miss Trepel's playing was often exciting, and with more attention given to playing beautifully, she could become an artist of arresting interest.

Other Recitals

La Julia Rhea, dramatic soprano, and Marc D'Albert, pianist, were presented at Eighth Street Theatre by Philruth, Inc., on Nov. 14. Miss Rhea's warm interpretations, her fine musicianship and dramatic talent together with a fine voice (though not always used to advantage), make her recitals occasions to be enjoyed. She was heard in arias and songs by Handel-Bibb, Gluck and Catalani, and songs of Duparc, Beethoven, Grant-Schaefer, Florence Price (mss. 1st performance), Johnson and Boatner. William Whitaker played excellent accompaniments for Miss Rhea.

Mr. D'Albert's lack of interpretative taste and accuracy detracted from his playing. His groups comprised Three Sonatas of Scarlatti, Schumann's Symphonic Studies, op. 13, a composition of his own (Pastoral at Dawn), two first performances in mss. by Florence Price and Eugene Broadnax, and Dohnanyi's Naila Waltz.

Donald Gramm, bass-baritone, was heard by a large audience in Fullerton Hall, Nov. 14. Mr. Gramm has a powerful voice of excellent quality, though not equally smooth in fuller tones, throughout his wide range. The young singer showed the mature musicianship and musical conception to sing with authority songs of early Italian and English composers; a French group, and one of Brahms lieder and Gypsy Songs and, in closing, caught the whimsy and charm of Benjamin Britten's The Sally Garden and Paul Bowles' Blue Mountain Ballads (Tennessee Williams), and the subtle humor of songs by Theodore Chanler.

The talented accompanist Harold Eisberg was at the piano for Mr. Gramm.

Mildner and Murray Appear

Poldi Mildner, pianist, and John Creighton Murray, violinist, were presented in the first program of the Patrons of Music Concert Series by Mrs. Edouard Albion, at the Casino Club, Nov. 10. Miss Mildner, a gifted pianist, opened the program with a refined performance of Mozart's Pastorale Variée, followed by Liszt's Sonata in B minor, played with true Lisztian virtuosity.

Bach Chaconne (for violin alone), Chausson's Poème, and pieces by Paganini, Sarasate and Wieniawski comprised Mr. Murray's portion. His playing has the verve and beauty to be musically satisfying. He and his young accompanist were warmly applauded.

In her final group, Miss Mildner gave stimulating performances of Debussy and Strauss-Rosenthal pieces, played with brilliant spontaneity.

Stignani Acclaimed

Ebe Stignani's first Chicago appearance on Nov. 7 at the Studebaker Theatre was a triumph. The Italian artist revealed a voluminous mezzo-soprano of remarkable range, with an agile coloratura technique displayed in a charming Vivaldi aria. Mme. Stignani was as effective in songs of Respighi as in those of Beethoven and Mozart, but scored her greatest success in a brilliant performance of a Verdi aria, which aroused a desire to hear her in opera. The invaluable accompaniments of Paul Ulanowsky were as usual a feature of the afternoon. W. M. S.

Balogh in Recital

A capacity audience braved the rough weather of Nov. 9 to hear Erno Balogh in a piano recital. This artist, in turn, defied a ravaging cold to fill Fullerton Hall with music wisely chosen and beautifully executed. His list ranged from Bach to Bartok—and Balogh. Highlights were his poetic interpretation of Chopin's Nocturne in F Major, the powerful delivery of Brahms' Scherzo in E Flat Minor, and a trilogy of his own compositions from which the Pastorale shone forth with fragile beauty. G. N. M.

Dorothy Staiger Pleases

Dorothy Staiger, soprano, no stranger to Chicago audiences, appeared in Fullerton Hall Nov. 7, with Rhea Shelters as her excellent accompanist. Programmed were Mozart, Ravel, Fourdrain and other French songs, Hugo Wolf, and one group in manuscript. These were a setting of Heine by David Willens, and four songs built by Owen Haynes upon words of Gertrude Stein, all of which received their first concert performance. Miss Staiger repeated the Willens (persuading the composer to stand for his applause), and also one of the Haynes numbers, all four of which are short and delightful in spite of the Stein predilection for lyrics concerning dogs.

Miss Staiger throughout the interesting program, plus five interspersed encores, sang with good pitch, mobility of expression, unobtrusive breath control, and gracious poise. J. DEL.

Among the Artists

Reinhold Schmidt's recent appearances include a recital in Winnetka for the benefit of the MacDowell Foundation, assisting artist with Lorelei Women's Chorus, and performances of Handel's Messiah at First Unitarian Church (Coopersmith Edition) and in Quincy, Ill., Dec. 12.

Joseph Cole, Negro baritone, is increasingly busy. After signing for an indefinite run at The College Inn, Sherman Hotel, where he will do excerpts from Gershwin's Porgy and Bess, he and his accompanist, William Browning, will fly to give a concert at The University of Mexico on Dec. 6. Mr. Cole is now appearing under the management of Ray Halmans, former manager of Roland Hayes. Mr. Cole gives his Chicago recital in Kimball Hall Feb. 8.

Elizabeth Travis, pianist, who has appeared on three continents, was soloist for the Chicago Symphony's Pop concert in Orchestra Hall on Nov. 27, playing Chopin's Second Concerto in F minor, op. 21, under Tauno Hannikainen.

The Pro Musica Trio gave the season's first concert on the series which the Chicago Chamber Music Society is sponsoring at the Ambassador East. A capacity audience heard the group present one of their finest concerts, with sensitive and beautifully integrated performances of Schubert's Trio in B flat major, op. 99, and Brahms' Trio in C minor, op. 101.

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LOS ANGELES

French National Orchestra Creates Furore Under Munch

By C. SHARPLESS HICKMAN

PERHAPS no orchestral performance in Los Angeles musical history has had the electrifying effect of the concert recently given here by the French National Orchestra under the vitalizing direction of Charles Munch. Indeed, this reviewer cannot recall having heard a performance by any orchestra in this country to surpass the ensemble in its concerts here and in Pasadena under the auspices of American Aid to France.

The orchestra, which travelled all day from San Francisco in busses which were by no means models of comfort, arrived some thirty minutes late for the Los Angeles program at Philharmonic Auditorium. The players, who had not had dinner, decided that because of the lateness of the hour they would not dress, but come upon the stage in their travelling clothes. Only Charles Munch hastily changed into white tie and tails.

There are, however, occasions on which such a state of physical and emotional exhaustion can be galvanized into an incredibly intense outpouring of energy. Those who felt they were in for a "let down" had forgotten the spirit shown by these same players during France's darkest days, but a few years ago. From the first cracklingly-attacked note of Berlioz' Le Corsair Overture it was apparent that this orchestra, this conductor, this concert were to provide an ever-memorable musical experience.

The communication of impelling drive between players and audience was immediate, and crescendoed throughout the evening, with each piece on the predominantly all-French program provoking an outburst of applause, cries and whistles delivered by listeners who repeatedly rose to their feet in tribute to the orchestra and its leader.

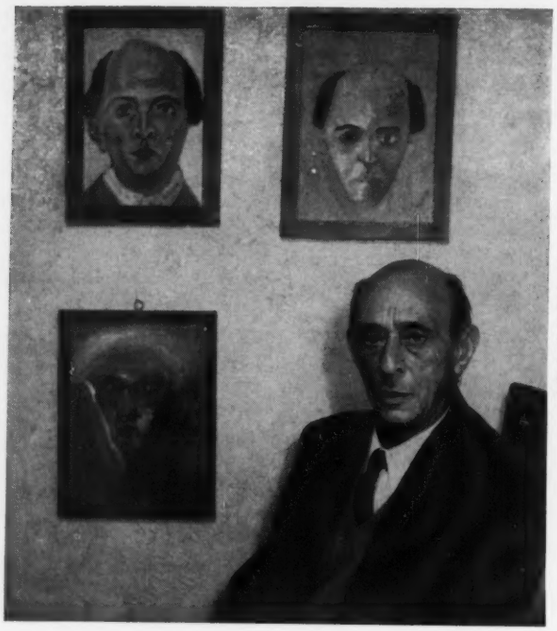
Local Orchestra Celebrates 30 Years

The opening of the Los Angeles Philharmonic Orchestra's thirtieth anniversary season preceded these two French National Orchestra concerts by two days.

Conductor Alfred Wallenstein, now in his sixth season as Music Director of the Philharmonic, has reverted to his seating arrangement of two years ago, with the violins as a solid bloc at the left and the cellos down front on the right, with the violas behind. There are but 12 new players in the orchestra, the lowest personnel turn-over in several unusually changeable years. The results have been heartening, giving proof of the value of the Philharmonic's remaining a more or less static ensemble through the summer, playing at the Hollywood Bowl under Eugene Ormandy.

Speed Record

The opening concert pair featured contemporary works by William Grant Still and Aaron Copland, and a performance of the C Major Symphony of Schubert which doubtless broke a track record for the speed of its playing, particularly in the second and final movements. Still's In Memoriam: The Colored Soldiers who Died for Democracy proved to be a deeply moving, sincere musical eulogy which adroitly used muted brass fanfares for its military effect, against somewhat folk-spiritual episodes. Copland's Third Symphony was completely characteristic of the composer's use of frisky folk-like scherzo-type themes, contrasted by extended passages which had a brooding, windswept tranquility. A taxing work technically, it was played by the Philharmonic with consummate éclat, and again proved Mr. Wallenstein's talent for making the most of modern music.



ARNOLD SCHOENBERG with three self-portrait studies. An exhibition of Schoenberg's paintings was put on by the Modern Institute of Art following a program of his music there. (Photo © Richard Fish)

Bartok Concerto Re-introduced

This attribute was again borne out at the second pair of concerts, when the contemporary-minded director re-introduced Bela Bartok's arresting Concerto for Orchestra, a direct and uplifting eulogy dedicated to the late Natalie Koussevitzky. In addition to a clean, delicate performance of the Maximilian Steinberg arrangement of C. P. E. Bach's D Major Concerto, these programs presented pianist Seymour Lipkin in his local debut. This young artist is one who knows that tone is fully as important as keyboard technique. He plays with straightforward ease, excellent control and a musicianly sense of balance which refused to let the Tchaikovsky B flat Minor Concerto fall into either a vat of emotionalism or a barbed-wire snarl of sheer brilliance. He fully deserves the recognition accorded him in winning the overly-complex elimination maze of the Rachmaninoff Fund award.

More Opera

Los Angeles, despite its concentrated dose of opera during the visit of the San Francisco Opera Company, has been subjected to a sudden spate of semi-professional operatic performances which have presented Mozart's Cosi fan tutte and Don Giovanni, Gluck's Orpheus and Tchaikovsky's Pique Dame. The Cosi fan tutte presentations, totaling six offerings in as many Southern California cities, were given by the Intimate Opera Players, Dr. Jan Popper's troupe which played the delightful chamber work for a three-week run in a local theatre here last season. Again this adaptation of George and Phyllis Mead's English translation was charmingly sung and enacted by Olive Mae Beach, Beta Popper, Marjorie Dickinson, Ted Uppman, and James Schwabacher, with baritone Ralph Isbell proving an excellent, if hasty, substitution for Joel Carter in the role of the cynical Don Alfonso. Lothar Perl joined with Dr. Popper in the splendidly played two-piano accompaniment.

Hugh Edwards' American Opera Company presentations of Pique Dame and Don Giovanni should have been presented under the label of the American Opera Laboratory school which he directs, for they were hardly to be classified as professional productions. It was pleasant, however, to be given a hearing of Tchaikovsky's neglected opera, which fared much better than Mozart's necessarily more delicate and demanding score. The Don Giovanni performance would have benefitted greatly by having the conductor of Pique Dame—the always amazingly-adaptable Adolph Heller—wield the baton. Both operas were given in English translation, although the dictional facility of the singers seldom allowed the words to have completely understandable value. Nevertheless, despite these shortcomings, the idea of giving young singers an opportunity to publicly perform in such works cannot be too highly commended. Were they to have the benefit of less tradition-bound stage direction they would be even more intelligently aided in gaining experience.

Dance of the Furies Excites

Serge Radamsky's presentation of Gluck's Orpheus, with bass-baritone Richard Hale in the title role, was staged with an adaptability which took into full account the small stage of the theater where it was given, with even Simon Semenoff's choreography for the dance of the Furies engendering exciting motion despite the limited space available. Mr. Hale's voice does not lie quite high enough for some passages, but his clarity of diction, his ability as an actor, and his projection of the lyric line while at the same time maintaining dramatic credence was masterly. As Euridice Patricia Brinton revealed a soprano voice of great promise, although it is as yet immature in its development. Her diction, however, needs to be worked on. Cyril Towbin directed the small orchestra excellently. The performance was prologued by Liza Lehmann's song-cycle In a Persian Garden, well sung by a small group under the direction of Dr. Norman Soreng Wright.

Quartets and a Triple Recital

Recent chamber concerts here have included two Evenings on the Roof programs, one by the American Art Quartet (Eudice Shapiro, Marvin Limonick, Virginia Majewska and Victor Gottlieb—not to be confused with the New York group whose first violinist is Bronislaw Gimpel), and the other a triple recital by Israel Baker, violin; Edward Rebner, piano, and William Van den Burg, cello. The highlight of the American Art Quartet program was a splendid performance

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of Ernest Bloch's truly great Second Quartet, while the other concert featured Ernest Kanitz' Violin and Cello Sonata, and the Prokofieff D major Sonata for violin and piano.

An all-Ernst Krenek program, sponsored by Los Angeles City College, where he is a member of the music faculty, presented two unusual works by this modern master. One was the early, neoclassical Concertino for flute, violin, piano and string orchestra, a witty work written in the mood of Stravinsky's Pulcinella, when Krenek was but 24 years of age. Its effect was heightened by the contrasting Symphonic Elegy in memory of Anton Webern, the Schoenberg pupil who died three years ago. This work treated the same thematic material throughout its four movements, with monotony being avoided by Krenek's distinctive style, with its marked originality of ideas. Both works were conducted by Cyril Towbin, whose string symphony is an increasing asset to the chamber music life of the community. This free concert, attended by more than 600 persons—which is large for chamber concerts here—also brought a public performance by the composer of the Fourth Piano Sonata, previously reviewed in this column on the occasion of its premiere on a local radio station.

Schoenberg Honored

Arnold Schoenberg was again recently honored here, this time by a recital of his music held in connection with a showing of his expressionistic paintings at Beverly Hills' Modern Institute of Art. The composer, who was to have been present, unfortunately fell ill two days before the concert, but spoke to the overflow audience by means of a lengthy recorded message. In addition to a performance of his String Trio (1946) by Adolph Koldofsky, Zoltan Kurthy and Jascha Schwarzmann, the privately-recorded version of his romantic First String Quartet, played by the old Kolisch Quartet, was also heard. This will soon be commercially available on Alco records. The reception accorded the String Trio was so vociferous that the entire work had to be repeated as a concluding number on this concert, which was the first in a series of contemporary composers' lecture-recitals to be presented by the Institute. The next event, on Dec. 19, will feature Aaron Copland.

Local church concerts have recently included four events comprising the First Congregational Church's 15th annual Bach festival; the start of a series of all-Bach organ recitals (to cover a period of two years, during which all of the masters organ works will be played), offered by the brilliant Richard Elsasser, now of the Wilshire Methodist Church; and a program by the choir of the Hollywood First Methodist Church on which Miklos Rozsa's new motet, To Everything There is a Season, had its premiere.

Bach Highlights

The highlights of the Bach festival were performances of the Coffee Cantata by the music department of Los Angeles City College; an evening of concertos played by the Santa Monica Little Symphony under Jacques Rachmilovich's direction; and the complete B Minor Mass, led by Melvin Gallagher, with the Los Angeles Women's Symphony collaborating with the First Congregational Church choir. The concerto evening presented the first and fifth Brandenburg concertos, with Oscar Wasserberger as solo violinist in the former and pianist Harry Kaufman, flutist Leonard Posella and violinist Joachim Chassman joining in the latter. Kaufman also played the D Minor Piano Concerto and Chassman the A Minor Violin Concerto—both outdoing the accompaniment they received from Mr. Rachmilovich's little-rehearsed ensemble.

Miriam Solovieff played the Tchaikovsky Violin Concerto with the Symphony Orchestra of Xalapa in Mexico City on Nov. 15 under Jose Ives Limantour.

SAN FRANCISCO

City's Centennial Celebration Reflected in Symphony Plans

By MRS. FRANCIS H. REDEWILL

The San Francisco Symphony, Pierre Monteux conductor, like almost everything else in Northern California is celebrating the Gold Rush of 1849. The Centennial Season of the orchestra promises to be "the biggest and best" experienced in these parts. Choral events—Beethoven, Mozart and semi-popular music festivals—soloists—young people's concerts, all are a part of the season, which opened Nov. 18 and ends May 14.

Monteux in Novel Role

A spontaneous ovation was given Pierre Monteux on Nov. 17 when a capacity audience crowded into the Marine Theater to hear him as guest violinist with the San Francisco String Quartet in the Mozart G Minor Quintet. Monteux's appearance was a gesture of friendship toward the quartet's personnel, Naoum Blinder, Frank Houser, Ferenc Molnar and Boris Blinder, all members of the San Francisco Symphony. Corinne Lacomble, pianist, was also an excellent assisting artist in the Bloch Quintet. Edith DeLee founded the San Francisco String Quartet 15 years ago and still is its manager.

Recitals and Concerts Plentiful

The fall concert season, following 30 highly successful San Francisco Opera productions, opened with some stellar events. Ezio Pinza, basso, for years a favorite here in opera, gave (strange to say) his first recital, opening the Larry Allen-Dorothy Granville list for 1948-49.

The first concert of the Opera Association Series, Paul Posz, manager, brought back Dorothy Maynor, soprano. The Maynor voice is of golden texture, her interpretative fibre has ripened considerably. However, frequent faulty use of pianissimo made passages in many songs inaudible. Ludwig Bergman gave splendid piano background.

Second on the Larry Allen Celebrity Series was Harald Kreutzberg, in his program Dances and characters, in which he returned to the local scene after 10 years. Here is an artistic personality capable of holding an Opera House audience without aid of scenery, props, costuming or assisting artists. Even the pianist-accompanist, Friedrich Wilckens (who also composed many of the numbers) was heard but not seen.

Third on this course was the French National Orchestra, Charles Munch at the helm, a performance where practically everything was "tops."

Contemporary Scores at Museum

Contemporary music held sway at the Museum of Art when the Composers' Forum offered scores by Ben Weber, Miriam Gideon, George Perle, Charles Jones, Ernst Krenek and Leon Kirchner, interpreted by Bernhard Abramowitsch, pianist; Miriam Zunser, violinist; a string trio made up of Feliz Kuhner, Detlev Olhausen and George Barati; and the California String Quartet.

Murial Macgurn recently introduced two young Los Angeles pianists in debuts at the Marines Theatre. Marilyn Dickie is a teen-ager whose facile technical equipment and unusual poetic conceptions gave her program decided impetus. Spencer Browne included in his concert a set of virtuoso numbers, The Nine Muses, his own compositions which command interest and which he performed with deftness and sympathetic approach. Frederick Marvin, pianist, another Macgurn presentation at the Marines Theatre, reconfirmed the favorable impression made here last year. His technical equipment ranges from delicate, warm tonal control to bravura virtuosity. His program had some significant numbers also: Two Sonatas by Padre Soler; Suggestion Diabolique, Prokofieff; a first performance of Antheil's Toccata; and Three Burlesques, by Toch.

In the East Bay the Community Concert Association opened their first season with Cloe Elmo, contralto, in October; and Whittemore and Lowe, duo-pianists in November. The latter program ranged in scope from classical to popular, seemingly popular in both fields. The Max Renger Variations on a Theme by Bach proved a profound and scholarly composition and was given thoughtful interpretation in the first half. Ravel, Liszt, de Falla and Shostakovitch completed the second half.

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CARNEGIE HALL

Boston Symphony Returns

The Boston Symphony Orchestra under Serge Koussevitzky opened its New York season on Nov. 10 and 13. Dr. Koussevitzky, who will terminate his tenure as conductor of the orchestra after the conclusion of this, his 25th year, was greeted by the audience with a standing ovation. For his first concert he had chosen a program similar to the one which marked his initial appearance in this city. Vivaldi's Concerto in D minor for orchestra, Brahms' Variations on a Theme by Haydn, Beethoven's Seventh and Honegger's Symphony for Strings made up the program which set forth the now familiar merits of this orchestra in tonal integration, sensitive reaction and technically distinguished ensemble.

On Nov. 13, Jesus Maria Sanroma was soloist in Ravel's Concerto for Piano and Orchestra. He played it with almost incredible tonal beauty, sensitiveness and imagination. Remarkable also was the unity achieved between soloist and orchestra. The same composer's Daphnis and Chloe Suite No. 2, which closed the concert is a famous showpiece of the Bostonians. But we have never heard it before with such beguiling euphony, scintillating color and exciting power. Prokofieff's Fifth Symphony, op. 100, which opened the program, is established now as one of the most significant works of the composer and one of the most important symphonic creations of our time. In the performance by Dr. Koussevitzky and his orchestra one feels more and more that work and interpreters have become one entity. H. W. L.

Mahler's Seventh Symphony Played

Dimitri Mitropoulos at the Philharmonic concert on Nov. 11. devoted the second half of the program to Gustav Mahler's Seventh Symphony. This mammoth-work lasting almost one hour and a half, and rarely performed, is equally demanding on performers and listeners, and it is questionable whether the great effort of preparation is warranted. For this symphony, grandiose as it is in conception, seems to be often repetitious, commonplace in its thematic material and unduly bombastic. The last movement, too long for its musical content, and likewise the first, test the listener's patience. Poetic and telling are the two Nachtmusiken (second and fourth parts of the symphony) where the composer evokes genuine romantic feeling and flavor. But the scherzo with its bitter humor fails to hold together.

The concert opened with Mendelssohn's overture Ruy Blas, op. 95, which Mr. Mitropoulos took so fast that the orchestra could not sustain the necessary clarity.

Soloist was Francis Poulenc in his own Concert Champêtre for harpsichord (or piano) and Orchestra. The work, which revives the 18th century musical style is delicate, witty and excellent entertainment. Without being deep, it is colorful and has ésprit. The composer was an ideal interpreter of his own work and the orchestra gave splendid support. H. W. L.

Russian Program by Philadelphians

The Philadelphia Orchestra under Eugene Ormandy presented a Russian program on Nov. 16. Soloist was William Kapell in Khachaturian's Concerto for Piano and Orchestra.

Opening with Tchaikovsky's Serenade in C major for String Orchestra, op. 43, in which the luscious tone of the string section characteristic of this ensemble came out in full splendor, the major work of the evening was Shostakovitch's Ninth Symphony. The performance was distinguished by its devotion to the details of the score. The Haydn-like first movement and the Scherzo and closing section were lighthearted in humor while the Largo, the most substantial and imaginative part of the work, sang with thematic abundance.

After intermission Mr. Kapell played the Khachaturian Concerto with exciting brilliance and, where it was required, with moving lyricism.

Orchestra, conductor and soloist were cordially applauded for their brilliant efforts. H. W. L.

Rathaus Score Premiered

The Philharmonic concert of Nov. 18 opened with Bach-Mitropoulos Fantasia and Fugue in G minor. Mr. Mitropoulos has adapted this beautiful work with great feeling for sensuous sound and the grandeur of instrumental design. The orchestra under his baton played magnificently and followed the interpretative suggestions of the conductor, though great liberty in tempi was taken.

The guest artist was Arturo Michelangeli, pianist, whose first appearance in this country on this occasion was preceded by flattering reports from Europe. Gifted with a colorful touch and immaculate technique, he presented Schumann's Concerto for Piano and Orchestra in A minor with flawless objectivity. It was de-romanticized Schumann, very tasteful but lacking a certain warmth which the work as such seems to demand.

Carol Rathaus' Vision Dramatique was the evening's first performance. The work is imaginatively orchestrated and based on a thematic material which in its melos recalls Mahler. It is effective in its dramatic drive and moving by its emotional impact.

Mendelssohn's Symphony in A minor, No. 3, op. 56 (Scotch) closed the evening.

On Nov. 21 Mendelssohn's Overture The Hebrides and Satie-Debussy's Two Gymnopedies replaced the works by Bach and Rathaus. H. W. L.

Young People's Concert Series Opens

Dimitri Mitropoulos who has been conducting the Philharmonic for the past few weeks presided over the Young People's Concert for the first time on

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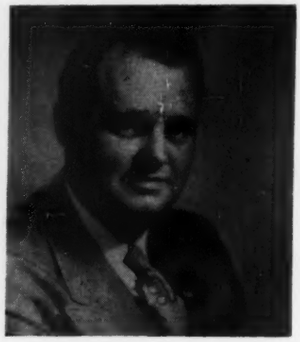

HOWARD HARRINGTON. Manager, Indianapolis Symphony Orchestra. Entered music management because it gave opportunity to combine his two greatest interests, promotion and fine music. His musical likes and dislikes include, for the former, three B's—Bach, Brahms and Bartok—and, in the negative column, symphonic jazz. Hobby: collecting old or rare recordings. Feels strongly that too much stress is put on the "cultural value" of great music. Maintains that it can be sold as *entertainment* if only the public is made to feel that it is not necessary to understand music to enjoy it.

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Chicago Daily News, Oct. 19, 1948: QUARTET BLENDS WORLD'S RACES.

Chicago Sun-Times, Oct. 19, 1948: ONE WORLD QUARTET SAYS IT WITH MUSIC.

Detroit Free Press, Oct. 16, 1948: ENSEMBLE SYMBOL OF HARMONY.

The Detroit News, Oct. 16, 1948: AUDIENCE'S FRIENDSHIP WON BY 'ONE WORLD ENSEMBLE'.

Cleveland Plain Dealer, Oct. 25, 1948: ONE WORLD SINGERS SCORE.

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Nov. 20. Without fanfare or the usual conversation with the children Mitropoulos led the members of the Philharmonic through numbers by Mozart, Britten, Berlioz and Tchaikovsky, James H. Fassett was the narrator in Britten's Young Person's Guide to the Orchestra and the chorus of Brooklyn's Midwood High School sang several songs for Thanksgiving conducted by Nathaniel George Levine. Mitropoulos was effective in encouraging the young audience to join in the "Everybody Sing" which is always a popular part of these concerts. C. H.

Lympany with National Orchestral Association

In what was described as an English program by the National Orchestral Association under the direction of Leon Barzin, the English pianist, Moura Lympany, made her debut on Nov. 8 playing the not so English Mendelssohn Capriccio Brillante, op. 22. Miss Lympany revealed a sense of style and temperament in her interpretation of the piece and an extraordinarily flashy technique. Her other offering was the Richard Arnell Piano Concerto, op. 44, in its first concert performance. This is a piece reminiscent of any number of composers ranging from the Russian Prokofieff to the American Gershwin. Britten's The Young Person's Guide to the Orchestra, narrated by 10-year-old Diane Kabram, and the first American performance of Alan Rawsthorne's Corteges were also played. The Corteges showed the work of a sincere and highly skilled craftsman who has some ideas of his own, although it, too, was a bit long. The orchestra played brilliantly with Barzin's fine direction and the soloists in Britten's work were especially fine. R. K.

Rose Scores with Schumann Concerto

On Nov. 4 the Philharmonic Orchestra, Mitropoulos continuing on the podium, opened with Wagner's Prelude to Lohengrin. The performance, with the strings singing all the way through, had beautiful sonorities but was too earthbound in its conception.

Leonard Rose scored with Schumann's Concerto for violoncello and orchestra in A minor, op. 129. Not only his technical prowess, but even more his musical insight made his interpretation a profound musical experience. He played Schumann with romantic abundance. Mitropoulos' accompaniment was admirable in its transparency, supplementing happily the soloist's intentions.

After intermission followed the evening's novelty: Harilaos Perpessa's Prelude and Fugue for orchestra. The piece was most cordially received by the audience which called the composer on stage again and again. As to his music: Mr. Perpessa is firmly rooted in tradition. Wagner and Mahler are his godfathers and his musical language shows definite traces of his admiration for them. But, his score is noisy and showy. It is orchestrated with the colors of a large canvas and with not too much finesse.

The concert closed with a remarkable reading of Chausson's Symphony in B flat major. H. W. L.

Fuchs Impresses Anew

Joseph Fuchs gave another of his admirable violin recitals on Nov. 3. In a program including the works of Beethoven, Bach, Tartini, Fugue in A major, Tartini-Kreisler, three Caprices, Nos. 13, 17, 5, Paganini-Fuchs, and the first reading of Nikolai-Lopatnikoff"s Sonata, op. 32, No. 2, D major, Mr. Fuchs once more demonstrated his technical mastery with bowing of fine breadth and sweep, and combined these attributes with ability to convey mood and intent of the composer. Mr. Fuch's playing of the difficult Lopatnikoff Sonata, was of authority, conviction and resourceful artistry, the reading of a musician of depth. Artur Balsam provided superior accompaniments. W. A. T.

Ray Lev in New Works

Ray Lev who gave her annual recital on Nov. 5 deserves credit for untiring endeavor to carry the torch for contemporary American music. Too few concertizing artists realize the importance of this task and shy away from the inclusion of unknown names in their programs. Not so, Ray Lev. Year after year she devotes a portion of her bill to the young and unknown, subordinating her own interest as a performer to the furtherance of compositions of her generation.

A Sonatina, op. 6, by Robert Kurka marked with Schoenberg's influence, is clean in construction and distinguished by a second movement of lyric beauty. Two Preludes by Roy Travis showed a motor drive, while Levin Houston's Piano Piece, op. 38, No. 1, is related to Scriabin in its romanticism. Jakob Schoenberg's Hora (Fugue from Chassidic Suite) is written with fine craftsmanship, built on an inventive theme with harmonic colors. Mark Lawner's Suite for Piano (Cocktail Hour) is a charming trifle, reminiscent of Debussy and Ravel. The composers who were present shared in the cordial applause with which their works were received.

Of the standard repertoire Miss Lev played two Scarlatti sonatas, her own effective transcription of Vivaldi-Bach's Concerto Grosso in D minor, Beethoven's Thirty-two Variations in C minor, excerpts from Bunte Blaetter by Schumann, and Chopin's B minor Sonata, op. 58, shorter pieces by Scriabin, Poulenc and Prokofieff, and many encores. H. W. L.

(*Continued on page 38*)

PRELIMINARY CONFERENCE.

L. to r., Beverly Somach, Irma Zacharias, her teacher, and Brooks Smith, accompanist, at work on Miss Somach's program for Town Hall, Dec. 30. (Photo by Ben Greenhaus)

Rare Violin for Beverly Somach

Beverly Somach's violin, which she will play at her Town Hall recital on Dec. 30, is a Guarneri, made in 1732. It was loaned to her by Rembert Wurlitzer and formerly belonged to Rividar Nachez, from whom Fritz Kreisler purchased it. In 1921 Kreisler sold the instrument to Mr. Wurlitzer, and, in selling it, he wrote: "I hope this violin will fall into the hands of one who will appreciate its magnificent tone." Kreisler made some of his most popular recordings on this violin and used it during the height of his career.

Miss Somach gives a recital at the Brooklyn Museum Sculpture Court on Dec. 5, with Brooks Smith at the piano. Last month she played at the home of Dr. and Mrs. Richard Day, Hastings-on-Hudson, N. Y., and the same evening filled an engagement at the chapel of the Hackley School for Boys, Tarrytown.

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NEW YORK CONCERTS

(Continued from page 37)

Anderson Gives Annual Recital

Marian Anderson, contralto, gave her first New York recital of the season on Nov. 7. Following the lines of her previous programs she included songs by Handel, Gluck, Caldara, Scarlatti, an aria, Suicidio from La Gioconda, a group of songs in English and four spirituals. Franz Rupp played the exceptionally sensitive accompaniments. F. G. B.

Brailowsky in Chopin's 24 Preludes

Alexander Brailowsky, pianist, was heard in recital on Nov. 9. He played Concerto in Italian Style, Bach-Bülow; Fantasy in C major, op. 17, by Schumann; Twenty-four Preludes of Chopin (played without interruption); Debussy's Poissons d'or and Toccata; Jeux d'eaux de la Villa d'Este and Mephisto Waltz by Liszt.

A storyteller of the pianoforte, Mr. Brailowsky makes every singing note a spoken word. Spinning a musical web of color and contrast, he holds it together with strong threads of dynamic energy. At times, so large and swelling are his tones, the piano seems too limited an instrument to hold them. But in the weaving of the lyrical passages the sound became a musical tapestry. In the playing of Chopin's Twenty-four Preludes, Mr. Brailowsky unveiled his expected technical skill and imaginative power in the rapidly changing mood of each composition.

V. S. L.

Yarborough in Twilight Series

The lately instituted Twilight Series presented William Yarborough, violinist, on Nov. 14. The youthful artist who aspires to become a conductor, played a program consisting of Handel's Sonata No. 3 in F, Mozart's A major concerto and smaller pieces by Ravel, Kremenliev, Clarke and De Falla-Kreisler. At the piano was the excellent Brooks Smith. An appreciative audience encouraged the artist with cordial applause, demanding two encores.

H.W. L.

Magnes Introduces Serly Work

It is a pleasure to report on a recital like that of Frances Magnes on Nov. 17. This young violinist made a brilliant debut two years ago. She was praised so highly that her initial reception constituted a real challenge to further success. However, this year she proved conclusively that here is no "flash in the pan." Miss Magnes has increased and deepened her gifts of tone and expression. She began with the Bach Sonata in G (for violin and figured bass), proceeded to the Schubert Fantasy in C, op. 159, a premiere for Tibor Serly's Sonata No. 2 in modus lascivus for solo violin, and Brahms' Sonata No. 3, op. 108. Miss Magnes did not spare herself in this selection, nor take refuge in groups of smaller, lighter works. Mr. Serly's score is based on his theory that there are only 70 bass chords. The resultant composition, while not startling, is interesting and logically constructed. D. B.

Greenhouse in Annual Recital

Bernard Greenhouse presented his annual cello recital on Nov. 19. Mr. Greenhouse's tone is clear and precise; he is technically proficient and while some of the music might have been approached in too academic a manner, he never played in bad taste in the sense of depending strongly on lush tones and emotionalism. His performance of the Sonata in E of Valentini was completely successful and suitable. However, the Suite in C minor by Bach did not show evidence of an understanding that there can be a mean between the scholarly and the romantic, a mean rarely found in even the most careful and finest artistry. In the Sonata in D of Beethoven, a lack of harmony was apparent between the accompanist, Paul Ulanowsky and Mr. Greenhouse, when in the first and third movements, the piano subdued the cello. The remainder of the program (works by Arthur Benjamin, Bloch, Fauré) was played with charm, feeling and skill. V. McC.

Lecuona and Associates in Recital

Ernesto Lecuona, Cuban composer-pianist, and a capable company of assisting artists, brought pleasure to a good-sized audience including many Latin-Americans on Nov. 20. The unusual length of the varied program precludes detailed report, but it can be recorded that eighteen of the thirty listed items were compositions by the versatile and accomplished Havana artist. The assisting members of the Lecuona entourage were: Rosita Segovia, excellent Spanish dancer; America Crespo, coloratura soprano, making her New York debut, possessed of a voice of flexibility and top notes of roundness and correct pitch, Marta Perez mezzo-soprano, whose warm sympathetic vocalism established her firmly with her audience; Rene Castelar, high baritone of merit; Ignacio Villa, song stylist and humorist known as "Bola de Nieve" (Snow Ball), whose self piano accompaniments proclaimed him both comedian and musician; Carta and Cabiati, duo-pianists of artistic finesse. Altogether, this is a very entertaining corps of instrumentalists, vocalists, dancer and funny man. And their music of the melodic Latin-American type delights lovers of that sort of recital, as attested by the enthusiastic response of the New York audience.

Mr. Lecuona is a pianist of fine parts besides being an outstanding Latin-American composer. Both in solo and accompaniments his talents shine forth brilliantly. His compositions Malaguena, Andalucia, The Breeze and I, Jungle Drums, Say Si Si, and Siboney are among his many established opuses.

H. I. B.

TOWN HALL

Clifford Curzon with Little Orchestra

The second concert of the Little Orchestra Society, Thomas K. Scherman, conducting, on Nov. 1, came to a climax with the appearance of Clifford Curzon as soloist in Mozart's Piano Concerto in G minor (K. 491). He played the solo part with distinction, and a mastery of phrasing which left no detail of the composition unearthed. The orchestral accompaniment was on the same level of refinement.

Louis Spohr's Symphony No. 2 in D minor had its first American concert performance. It is fresh, charming and imaginative.

Another New York premiere was Walter Piston's Sinfonietta in E minor. This score is an example of knowing orchestral writing. Highly modern in its harmonic texture, the work is nevertheless patterned in the classic fashion. It had an immediate success.

The opening number was Sammartini's Concerto Grosso op. 11, No. 4, in D minor. The composer, a contemporary of Handel, has the same grandeur of the melodic line. In addition this work is attractive in its tonal color. D. B.

Howland Displays Interpretive Gifts

A singer of extraordinary qualities, Alice Howland, made her debut on Nov. 3. This young mezzo-soprano, pleasing and graceful in appearance, has interpretive powers already developed to an encompassing scope. Her voice, rich and dark by nature, had some splendid moments, but was hampered part of the time by faulty production. A demanding list showed Miss Howland's taste and sense of program structure—lieder of Schumann and Mahler; the Poeme de l'amour et de la mer cycle by Chausson;

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HET PAROOL, Amsterdam: "Most definitely a talent at pianism. Intensely musical performance of Schumann's Etudes Symphoniques."

HAAGSCHE COURANT, The Hague: "The qualities of this young pianist are unmistakable, technically as well as in her way of interpretation."

NOW BOOKING: 1948-1949—2nd European Tour, April-May, 1949

J. KREMER NEUMANN,
pianist, has concertized in the East, including a Times Hall recital in New York, and a series in his home town of Port Chester, N. Y., where he also appears with Anne Merritt Hatcher, organist, in performances of concertos, with Mrs. Hatcher arranging the orchestral part for her instrument. Mr. Neumann has studied with Anna Strassner, Adele Marcus, Arthur Gold and Robert Fizdale, Frederick Kitzinger (with whom he also took accompanying) and Rosina Lhevinne. (Photo by Reister)

three songs by Norman Dello Joio (of which Assassination and New Born were first hearings). Altogether, it was an evening off the beaten path. Miss Howland has impressive potentialities; if she develops them, an artist of first rank will emerge. Her initial success was given piano background by Robert Payson Hill. F. E.

Krehm in Distinctive List

An interesting program and an interesting pianist held the stage on Nov. 4 when Ida Krehm was recitalist. With the Brahms Sonata in C as major offering, Miss Krehm grouped around it numbers by Daquin, Rossi, and Soler; a Chopin assortment including the Ballade in F; Scriabin's Three Etudes, op. 65; Vianna's Corta Jaca and pieces from Ginastera's Doce Preludios Americans and Sam Raphling's American Album. Miss Krehm won her audience with an obviously serious and modest approach to the music. Her interpretations bear the stamp of a sensitive and intellectual nature, and her technique is clean, deft and unobtrusive. The unfamiliar works fared particularly well at the hands of this artist, whose lucid playing gave her hearers a definite and immediate impression of content and structure. M. L. S.

Busch Quartet in Three Programs

On Nov. 5, 12, and 19 the Busch Quartet (Adolf Busch, Bruno Stramann, violins; Hugo Gottesmann, viola; Hermann Busch, cello), assisted by Maryjane Thomas, cello; Anselme Fortier, doublebass and Rudolf Serkin, piano, gave chamber music concerts. The works were Beethoven's Quartets, op. 59, Nos. 2 and 1. Schubert's Quintet, op. 163, and Piano Quintet, op. 114, Mendelssohn's Capriccio (posth.) and Brahms' Quartet, op. 51, No. 1, and Piano Quartet, op. 25. Chamber music is an ensemble effort and it was the distinction of these evenings that music was made for music's sake. The last concert with Rudolf Serkin at the piano which presented as the crowning event Schubert's Trout-Quintet was inspiring in the sincerity of the interpretation. The audience greeted the artists with enthusiastic applause. H. W. L.

Stein Presents "Promising Talent"

At Town Hall, Nov. 6, William L. Stein carried through an idea which he called Promising Talent Bows. His device, in a single afternoon, brought to the public's attention six young artists, all pleasing, and each, for one reason or another, containing a seed of excitement. A program note called the affair "a preview of to-morrow's talent." This comes closer to understatement than most program notes.

Those presented were Simons Bermanis, tenor; Conchita Gaston, mezzo-soprano; Frances Paige, soprano; Marie Rondahl, coloratura; and Gerald and Wilfred Beal, twin violinists, who played the Honegger Unaccompanied Sonata for Two Violins. Vocal music by Mozart, Stradella, Cilea, Wagner, Puccini, de Falla, and the Trio from Strauss' Rosenkavalier made up the rest of the program.

Miss Rondahl has a voice of lyric quality and charming stage presence. Mr. Bermanis, except for a tremolo before he warmed up, sang with assurance and vigor. Miss Paige has dramatic style with a warm, full tone. The Beal twins, apparently in their teens, showed virtuosity and skill. Miss Gaston sang the Seven Spanish Folk Songs by de Falla with understanding.

The fifteen minutes allotted to each was hardly long enough for either artist or listener — the only regrettable thing about Mr. Stein's enterprise.

To Arne Sunnegardh fell all the accompaniments. He faced up ably. V. S. L.

Prizewinner Bows

An outstanding coloratura soprano is the *rara avis* in the world of feminine singers. A voice which shows promise of attaining this distinction was revealed on Nov. 6 when Rae Muscanto gave a program of early classics, songs in French and English, Schubert's Der Hirt auf dem Felsen (with clarinet obbligato by Simeon Bellison), the una voce poca fa aria from Rossini's Barber of Seville, and first New York performance of Hindemith's To Music, to Becalm His Fever. Miss Muscanto was at her best in the Rossini aria. Her voice is bright, flexible and silvery in the upper reaches, by far its best register. This recital was the soprano's prize for winning the Stairway to Stardom contest last winter. Her accompanist was Martin Rich. D. B.

Budapest and Albeneri Groups with New Friends

The Budapest Quartet appeared for the first time this season on Nov. 7, in the second concert of the New Friends of Music series. They played Mozart's String Quartet in D minor, K. 421, and with Milton Katims (viola) the same master's String Quintet in C, K. 515. Joined by Benar Heifetz, they closed the concert with Schoenberg's String Sextet Verklaerte Nacht, op. 4.

The playing of this distinguished group is always of a high order and flawless, maybe even too polished. Their Mozart was presented with fine sonorities and balance, but in Schoenberg's passionate sextet we would have sacrificed beauty of tonal production to more drama and emotional abundance. However, Schoenberg's early masterpiece proved again most enticing.

On Nov. 14, the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Giompi, violin; Benar Heifetz, cello), played Mozart's Trio in B flat major, K. 502 and Brahms' Piano Trio in C, op. 87, with stylistic and musical refinement. Between the instrumental pieces, Louise Bernhardt, contralto, sensitively assisted by Dika Newlin at the piano, sang five songs from Arnold Schoenberg's op. 6. Her sensuous voice brought out the meaning of these early works influenced by Mahler, Wagner and Brahms. H. W. L.

Poulenc and Bernac Fascinate

The difference between the usual song recital and the one given by Pierre Bernac, baritone, and Francis Poulenc, composer-pianist, on Nov. 7, was that one did not listen only to a singer, assisted at the piano by a distinguished musician, but to an ensemble of outstanding musical integration and profundity. The two artists form an entity found in such combinations as Busch and Serkin, Szigeti and Schnabel or Ivoguen and Raucheisen.

(*Continued on page* 40)

SCHICK MAKES SENSATIONAL DEBUT with MONTREAL ORCHESTRA

MONTREAL GAZETTE, NOV. 10, 1948

Schick Conducts Little Symphony

By THOMAS ARCHER

George Schick as newly-appointed musical director of the Little Symphony of Montreal made an exceptionally fine impression in conducting the orchestra for the first time at its initial concert of the season at the Hermitage last night.

The new conductor revealed himself before the conclusion of the first item as a musician of long and varied experience, of musical wisdom, and one to whom orchestral technique has become second nature. Mr. Schick, moreover, is a sensitive artist who puts the music first. Besides being an accomplished conductor he is, you feel, an honest man, offering his talent unpretentiously and content for it to be taken at its worth.

As a ranking conductor of the celebrated Prague German Opera House Mr. Schick's ties with the Viennese tradition are naturally strong and it was in such guise that he made his local debut last night. It was a very distinguished one in company with Schubert and Mozart, Viennese by birth, and Brahms, Viennese by adoption.

And it was very pleasurable to hear this lovely music set forth with such ease as well as precision, geniality as well as discipline. It was felt that Mr. Schick knew exactly what he wanted, had conveyed his wishes to the orchestra, that the orchestra understood them and responded enthusiastically. So did the audience.

Mr. Schick could scarcely have made a better beginning than with the Schubert music, one piece quite new here, the Overture in Italian Style, dated 1817, and one very familiar indeed, the Rosamunde Ballet Music. It was here that the conductor won his listeners immediately. There is a secret of interpretation in regard to Schubert which only one very close to the Viennese style can capture. It is hard to describe it except to say that it is compounded of affectionately taking time to understand its inherent rhythm from which follows the quality of the melodic line. This Mr. Schick made the orchestra do.

The second half of the program was devoted to Mozart. Here Mr. Schick went about his business with clean-cut simplicity and none of the affectation that so often surrounds the Mozart music. It was natural Mozart. The conductor, as it were, conveyed to the orchestra the fact that he had grown up as a familiar of Mozart. In both the Suite with the fabulous title of The Little Nothings and the Prague Symphony the audience was given the music straight, without pretensions and yet, very likely because of that, with the shadings, the subtle beauties inherent in this miraculous music.

The appointment of George Schick as permanent conductor of the Little Symphony of Montreal is easily the most important musical happening in the city this year so far. After Mr. Schick's debut concert last Tuesday there could be no doubt that a new era is beginning for the orchestra of the west end of the city.

MONTREAL HERALD, NOV. 10, 1948

Little Symphony Gives Superb Performance

By HUGH DAVIDSON

The devastating supremacy of last night's concert at the Hermitage by the Little Symphony Orchestra under George Schick will no doubt still bewilder the Montreal musical public as long as the Concerts Symphoniques exists; for in the newcomer—George Schick, we have at last an artist who can conduct, and the Little Symphony is now our orchestra which can play.

Upon first glance, Schick's program seemed contrastingly wise and foolish. It was wise as it presented a conservative program so the audience could assimilate the talents of the conductor and the technique of the orchestra without having appreciative capacity impaired by diffused or "heavy" works. However, it seemed foolish in that acknowledged "classics" are difficult to interpret, and poor performances of 18th and 19th century music is one of the most fiendish tortures known to man.

The concert, however, was an unqualified success. Mr. Schick conducted with a particularly telling stress on the delicate and yet powerfully spirited qualities in this musical era, and the orchestra played superbly—their attacks, phrasing and intonation far surpassing anything previously heard in this city.

Perhaps the finest work on the program was the unjustly-neglected D Major Serenade of Brahms. This work, full of youthful animal spirits and humor (even to the 18th century "Great Bassoon Joke") was performed in a style that made one regret the omission of the lovely Andante Movement—in short, exuberant buoyancy combined with ravishing deliciousness. We await the next concert expectantly.

LE DEVOIR, NOV. 10, 1948

La Petite Symphonie, Sous George Schick

Le moins qu'on puisse dire est que M. Schick n'a pas déçu. Les oeuvres qu'il a dirigées hier, au premier concert de la saison, ont été rendues avec une perfection exceptionnelle.

Deux oeuvres de Schubert ouvraient le programme: l'Ouverture dans le style italien, en ré, et la musique de ballet de Rosemonde, op. 26. M. Schick y semblait particulièrement à l'aise, donnant à la musique tout ce qu'elle requérait d'élégance et d'alacrité. L'orchestre donnait à fond.

Le Mozart que nous a donné M. Schick dans la seconde partie du programme est toute de santé et de solidité. Il arrive assez souvent qu'on l'accommode au goût du temps, en lui ajoutant un certain vernis romantique. Le chef de la Petite Symphonie n'est pas de cette école. Il semble s'attacher d'abord à la partition, avec le souci d'en rendre toutes les nuances, d'obéir à toutes ses indications.

Cette attitude d'obéissance lui permet d'obtenir des résultats tout à fait remarquables.

Il est extrêmement périlleux de juger un chef d'orchestre, parce que sa technique nous échappe le plus souvent. Mais il nous semble que si la Petite Symphonie a si bien joué hier, c'est parce que M. Schick a la direction précise, minutieuse, sachant exactement ce qu'il veut et l'exigeant avec netteté.

Sous la direction d'un tel chef, l'ensemble devrait connaître cette année une saison exceptionnellement fructueuse.

Gilles MARCOTTE

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ELENA IMAZ
INTERNATIONAL DANCE TRIO

NEW YORK CONCERTS

(Continued from page 39)

Mr. Bernac's voice is treated like an instrument. It lends itself to the most subtle nuances, the finest shadings and most intimate expressiveness. As far as the vocal material goes, there are limitations, but they are made virtues by the artistry with which he projects his intentions. Not only in his own native language, in arias by Lully, songs by Debussy and Poulenc, but also in Schubert selections sung in German he proved the superb master of diction, style and vocal delineation.

Francis Poulenc, one of the leading contemporary French composers, was represented with two cycles, the moving Tel jour, telle nuit (P. Eluard) and the colorful chansons villageoise (M. Fombeure). The evening was a triumph for the composer but just as much for his partnership at the piano. His technical proficiency, his musical taste and understanding, and his unassuming simplicity in realizing the atmospheric value of each song made his accompaniments outstanding musical experiences for the bearer. H. W. L.

Composer-Pianist in Debut

Scott Watson, composer-pianist, who gave his debut recital on Nov. 8, included his own Three Preludes on Appalachian Chorales and a Sonatina. The latter was idiomatically influenced by the contemporary French style, the Preludes being noteworthy through their imaginative integration of modal melodies with contemporary harmonic texture. He speaks his own language and it will be interesting to encounter him again with more of his music.

As a pianist, Mr. Watson is an able interpreter though he has a tendency to give too much in the climactic developments. The use of too much pedal then mars the clarity of sound. However, he played the first movement of Beethoven's Appassionata with freshness, fire and dramatic tension. Medtner's Sonata-Legend in C minor, op. 25, No. 1, was discoursed with romantic insight; in Prokofieff's Toccata and Stravinsky's Etude in F sharp major, op. 7, No. 4, he proved his technical proficiency. Other works were by Allabieff-Liszt, Poulenc, Sibelius and Griffes. H. W. L.

Weiser in Standard List

On Nov. 9, Bernhard Weiser, American pianist, gave a program comprising the Sonata, B flat, by K. P. E. Bach; Sonata, A Minor, of Johann Schobert; Aaron Copland's Piano Sonata; Prokofieff's Sonata, op. 28 (from "Old Notebooks"); Mozart's Sonata in F (K.332) and Sonata, B minor, op. 58, by Chopin.

Mr. Weiser belongs to the old school of slam bang pianists in style and pianistic mannerisms. Technically adequate, his interpretations have the thundering resonance of a carillon. The Prokofieff Sonata, in one movement, was performed in a brisk and spritely fashion. V. S. L.

Soprano-Piano Combination

Two talented young artists, Beatrice Ficaro, soprano, and Beatrice Eppinelle, pianist, gave a joint recital in Nov. 10. The former, in three groups of Italian, French and English numbers revealed a voice of lovely quality and natural interpretative taste. Her colleague had tonal and expressive attributes also of superior nature, set forth in Schumann, Chopin, Jelobinsky and Liapounov music. However, both need further study to develop their gifts. D. B.

Miss Bomar in First N. Y. Recital

Ann Bomar, young mezzo-soprano from the mid-west, made her New York debut Nov. 12. The program included arias by Gluck, Spontini, and Monsigny. Also two song cycles; Lieder eines fahrenden Gesellen by Mahler; Poulenc's Fiançailles pour rire; five numbers by Hugo Wolf, and Matinee Champêtre by Amherst Webber.

Here is a new voice of extraordinary richness. Miss Bomar's middle register is full and warm, and her high notes thrilling. In her interpretation of the Hugo Wolf numbers she disclosed a dramatic style and narrative understanding, so essential to the singing of lieder. A charming and gracious stage presence coupled with her undeniable musical qualities made it a memorable afternoon. Conraad V. Bos assisted Miss Bomar in her auspicious New York debut. V. S. L.

Another French Triumph

A cellist who lived up to all expectations was introduced to New York on Nov. 13. Pierre Fournier, outstanding French artist, revealed noble gifts of tone and expression in Chorale Nun kommt der Heiden Heiland by Bach; Bach's Suite No. 6, D major (unaccompanied); the Brahms Sonata No. 2, F major; Debussy's Sonata; Sonata by Locatelli; and Variations for One String by Paganini. Mr. Fournier showed himself not only a master of his instrument but of the various styles encompassed in this list. As a Bach interpreter he was at home in the contrapuntal intricacies and the grandeur of concept. The Brahms had warmth and cognizance of the loveliness of each theme. The Debussy passages, with their deft, Gallic irony, were set forth with subtle coloring and sharp insight. Virtuosity had a field day in the Paganini number, a spectacular tour de force. Fine piano background was provided by George Reeves. B. S.

French Pianism Excels

An artist of international reputation, Yvonne Lefebure is known as one of the finest representatives of French pianism. As was to be expected, the concert on Nov. 14 proved her outstanding artistry. Her fleet fingers elicit from her instrument sounds of entrancing beauty. Whether one agrees or not with her stylistic conception of works like Mozart's D minor Fantasia, Bach-Liszt's Prelude and Fugue in A minor and Beethoven's Sonata in A Flat Major, op. 110, does not detract from the fact that she is an outstanding interpreter. The rarely played Trois Images by Debussy, Fauré's Nocturne No. 13, op. 119, and Barcarolle, No. 6, op. 70, and Ravel's Le Tombeau de Couperin were delineated with great delicacy and fine sense of color. A distinguished audience payed homage. H. W. L.

Gold and Fizdale in New Works

Arthur Gold and Robert Fizdale, duopianists, played a program on Nov. 14 which was laudable not only for excellent playing but for enterprising vision. Only Mozart's Sonata in D Major K. 448 belonged to the standard repertoire; it was executed with charm, clear structural feeling, and in the slow movement with refined lyricism. The rest of the bill consisted of compositions all written for this team and first performances.

Marcelle de Manziarly's Sonate starting with a bell-like theme speaks the neo-classic idiom. With the exception of the lyricism of the second movement, it is of attractive motion, refined in its harmonic design and rhythmic variety. Vittorio Rieti's Suite Champêtre has the same virtues as his Second Avenue Valses, the animation, the almost Offenbach-like satire and technical lucidity. The most ingratiating work was Paul Bowles' Concerto for two pianos, winds and percussion. Lukas Foss conducted, assisted by Mitchell Miller, oboe, Harry Fristadt, trumpet, Eldon Bailey and Robert Matson, percussion, and David Weber, clarinet. The work has an atmosphere of its own. It is American chamber music at its best, with blues and jazz elements thrown into the rhythmical pattern and a harmonic design related to French impressionism. The performance was admirable and loudly applauded. Germaine Tailleferre's Valse Lente—a member of the original Les Six—is a charming Albumblatt, Darius Milhaud's Carnaval à la Nouvelle-Orléans, reminds one of the same composer's Scaramouche Suite. H. W. L.

Tucker with Little Orchestra

A capacity audience greeted the Little Orchestra Society when it presented its third concert of the season, Nov. 15. The somewhat adventuresome program con-

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sisted of the Brahm's Serenade No. 1 in D Major, the cantata Contrasti Crudeli Risposta of Pergolesi, two tenor arias—Distressful Nature Fainting Sinks from Haydn's The Seasons and Sound an Alarm from Handel's Judas Maccabaeus—and the world premiere of Sol Kaplan's Violin Concerto in G Major. The guest soloists were Richard Tucker, tenor of the Metropolitan Opera, and Philip Frank, violinist. Thomas K. Scherman conducted.

The early D Major work of Brahms was capably handled by the orchestra, with the exception of a few ragged moments. In the Pergolesi cantata Richard Tucker gave a commendable delivery of the tenor arias, singing with a sympathetic regard for text and musical line despite the frequent unusually low tessitura of the latter. His rendition of the Judas Maccabaeus aria was authoritative and convincing, meeting all the exacting demands of this rugged score. Philip Frank presented a splendid solo performance in the interesting and at times melodious Kaplan Concerto. His playing reflected excellent tonal quality throughout, a well studied knowledge of the score and a dependable and appealing technique. L. C.

Tureck Plays Bach

It was gratifying to see a large audience of Bach devotees on Nov. 17 give close attention to the fine interpretative musicianship and technical mastery of Rosalyn Tureck in her all-Bach offering. The Tureck gift for establishing the exact mood and atmosphere of each item treated was apparent in her Bach proclamations. A harpsichord effect was attained in some of the technically mountainous opuses and a massive organ-like tonal volume found utterance in works of the powerful forte type.

The Sonata, D Minor, transcribed from the Violin Sonata in A Minor by J. S. Bach, might be called the pièce de résistance of the exacting list. Other numbers included Six Little Preludes; Two inventions, F Minor, Three-Part, and F Major, Two-Part; English Suite, G Minor; Three Preludes and Fugues from the Well-Tempered Clavier, E Minor, Book 1, F Major, Book II, C sharp Minor, Book 1; Italian Concerto. H. I. B.

Lorri Lail Impresses

A New York debut to which the term auspicious is applicable was that of Lorri Lail, Nov. 18 A gorgeous voice, fine stage deportment, intelligent and stylistic balance were attributes of the Swedish mezzo-soprano. Linguistically she was well-schooled although she seemed most at home and employed her most felicitous quality in the lieder and her native Scandinavian numbers. George Reeves was accompanist for the program which began with Handel and Scarlatti. Three lieder groups of Schubert, Wolf and Strauss completed the first half. After intermission, the songs took on lovely color and variety with Vaughn-Williams' How Can the Tree But Wither; Butterworth's Loveliest of Trees and When I Was One and Twenty; Barber's Nocturne and Sleep Now. Grieg and Rangstrom songs made up the concluding group. M. C.

Bernac-Poulenc Again

Pierre Bernac, baritone, and Francis Poulenc, composer-pianist, made their second appearance in recital, Nov. 20. With Mr. Poulenc as accompanist, Mr. Bernac presented nineteenth and twentieth century songs. As in their previous appearance, these exceptional artists again achieved such artistry and rapport as is rarely heard on the concert stage. Their efforts were enthusiastically received by a capacity audience.

As a special feature of the evening, Mr. Poulenc's group of seven songs, set to poems by Guillaume Appollinaire, received the first performance anywhere. The other offerings included French songs by Gounod, Fauré and Ravel and German lieder by Schumann. W. A. T.

TIMES HALL

Grete Sultan in Three Sonatas

Grete Sultan, pianist, returned to the local concert stage with her recital on Nov. 4 in a program including Bartok's Sonata (1926), Merton Brown's Sonata (1947) Mozart's C major Sonata K. 330, and Beethoven's Hammerklavier Sonata, an assortment which constituted a formidable task for any pianist. She played with great feeling for stylistic demands and her audience responded with cordial applause. H. W. L.

Ricks Sings Varied List

Edna Ricks, a mezzo-soprano, made her first New York appearance on Nov. 6, revealing a voice of good quality in music by Monteverde, Rontani, Fonchielli, Verdi, Schubert, Wagner, Massenet, Thomas, Saint-Saens, Aylward, Alecia A. Scott, Grieg, and Mana-Zucca. Miss Ricks also offered spirituals. Frederick Vajda was at the piano. V. McC.

Greco with Male Quartet

Helen Greco, soprano, sang on Nov. 7 and was assisted in the recital by a male quartet (Robert Holland, Ray Drakeley, Richard Chamberlin and Gordon Meyers). The program, a good-sized one, featured arias by Haydn and Verdi, and included works by Schubert, Strauss, Wolf, Brahms, Ferrari, Dupont, Fauré, Debussy, Carl Deis, Rummel, Meyer-Helmund and several traditional songs. The pianist was Josef Adler. V. McC.

Tenor Offers Britten's Serenade

John Campbell, tenor, made his debut with the able Edwin McArthur at the piano on Nov. 10. Leigh Martenet played the part for horn in Benjamin Britten's Serenade which Mr. Campbell included on the program. Besides Britten, the other composers represented were Bach, Handel, Mozart, Beethoven, Richard Strauss and songs in English by Griffes, Barber, Watts, Warren, Heilner, Manning, Klein and Klemm. Mr. Campbell's interpretations were musical, careful and determined by the style in which the composition was written. The actual potentialities of his voice are, however, limited, but apparently could be increased by further work on vocal production. V. McC.

Melnikoff's Seasonal Recital

Pianist Peter Melnikoff is not an unfamiliar figure on metropolitan concert platforms and his seasonal recital Nov. 11 again featured the works of composers of major stature. The pianist's feeling seemed definitely to lean towards the romanticism of Chopin, this group offering some of the best playing of the evening. This trend of taste was emphasized by the succeeding Schumann, Debussy and Rachmaninoff numbers, and in the concluding Liszt. Other selections were the Bach-Siloti Organ Prelude; the

(*Continued on page 42*)

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NEW YORK CONCERTS

(*Continued from page 41*)

Andante Cantabile from Mozart's C Major Sonata and the Beethoven Pathetique in C Minor. M. C.

Mary Canberg in Second Hearing

Mary Canberg, violinist, presented her second New York recital on Nov. 12, in a program that included Bach's Concerto in A Minor, Mozart's Rondo in C Major (K. 373), The Delius Concerto. Villa-Lobos' Sonata-Fantasia No. 1, and works by Bartok-Szigeti, Dubensky, Paganini and Ravel.

In the Bach and Mozart offerings, Miss Canberg was at her best with broad, sweeping tones and technical facility. Intonation was true and there was enough musical comprehension to show a deep insight into the nuances and shadings of these works. However, virtuosity was lacking in the final portion of the Delius Concerto and Paganini Caprices, resulting in a shrillness of tone and haphazard double stopping. These passages were rushed and it seemed as though the violinist was unsure of herself and wanted to get through with them as quickly as possible. Arpad Sandor was the able accompanist. S. J. S.

Loewenguth Quartet Fine Beethoven Exponents

The complete cycle of the 16 string quartets and the grand fugue by Beethoven, presented by the Loewenguth Quartet of Paris (Alfred Loewenguth, Jacques Murgier, violins, Roger Roche, viola, Pierre Basseux, cello) on three consecutive week-ends in six concerts, started with exciting performances on Nov. 13. This ensemble can claim to be one of the finest chamber-music groups now before the public. Their readings, technically without flaw and musically of great refinement, depth and understanding, are of an integration which can only be explained by the fact that these admirable musicians have worked together for 15 years. Played so superbly, Beethoven's quartets made a profound impression upon the audience. The whole series is a worthy tribute to the great master. H. W. L.

Vocalists and Instrumentalist

The International Music Lovers Guild gave an artists' program recital on Nov. 13. Ernst Fischer was the director of this concert. Mr. Fischer himself is a Vienese-American baritone and contributed to the night's music. There were vocal solos and duets and an instrumental solo. Besides Mr. Fischer, the other participating artists were Catherine Heaney, coloratura soprano; Katherine Cavanaugh, soprano; Flavia Acosta, contralto; Gisella Neu, violinist. Mr. Fischer sang two solos, in addition to duets with the three women singers (each of whom sang solos). Gisella Neu was the featured instrumentalist in Mendelssohn's E Minor Violin Concerto. Space is too limited to detail the musicianship of each performer, but this group fully understood its task and as a result provided an evening of satisfying music. The accompanists were Marienka Michna and Karl Schultz. V. McC.

Miss Matesky in French Songs

Thelma Matesky, soprano, proved a promising debutante in her recital of Nov. 14. In a program of French songs (Debussy, Fauré, Duparc, Lalo, Saint-Saens and others) she showed herself well at home in language and musical idiom. Paul Ulanowsky was the capable accompanist. D. B.

Barris Returns

Chester Barris, American pianist, who has not appeared in New York since his debut ten years ago, gave an interesting recital Nov. 14, in a standard program. Mr. Barris is a vital personality with a solid musical background. He demonstrated possession of a well rounded technique, with interpretative insight and always agreeable tone. His list held works of Schumann, Beethoven, Chopin, Debussy, Medtner, and the Paganini-Liszt La Campanella, besides several encores which the applause of the audience elicited. W. A. T.

CONRAD THIBAULT,
baritone, takes an hour off between concerts to tune up the piano and to try out his new gadget, the Constellation Hearette, which he claims makes the job 100% perfect. Evidently here is one singer who can be useful as well as ornamental!

Pianist Plays Original Work

Koharik Gazarossian was the attraction on Nov. 18, the program including standard works and the first New York performance of the pianist's own Prelude and Fugue on a theme from the Armenian Liturgy. An interesting and vital musician, the artist held her audience in familiar and new music alike. D. B.

Helen LeClaire Includes Moderns

Helen LeClaire, contralto, gave a program of music by Beethoven, Mozart, Giulia Recli, Francisco Mignone, Virgil Thomson, John Duke, Celius Dougherty, Jean Berger, Schumann, Alec Rowley, Michael Head, Britten and Thomas Dunhill on Nov. 16 Miss LeClaire is a capable and sincere young artist. Her voice was fine in the lower registers where she produced pleasant-sounding, rich contralto tones. However, in the higher registers her voice was breathy and somewhat weak, which prevented her from exploiting all the drama and musical intensity of the Schumann lieder. She was charming and successful in most of the other songs. Edwin McArthur was a skilled accompanist. V. McC.

Isadore Freed in Own Music

The Julius Hartt Musical Foundation presented a concert of music by Isadore Freed on Nov. 17. The performers were Mr. Freed as pianist; Leonard Rose, cellist; Leonard Seeber, pianist; Karen Tuttle, violist, and the WQXR String Quartet. The works of Mr. Freed, most of them unfamiliar to this reviewer, were the third String Quartet; a Passacaglia for Cello; a Piano Sonata; a Viola Rhapsody; Prelude, Canzonet and Caprice for Piano and the Triptych for Violin, Viola, Cello and Piano (which received the 1944 Award of the Society for the Publication of American Music). The night was, on the whole, a rewarding one. Mr. Freed's music is sturdy and forthright, sincere and well-constructed He is always clear, both in style and development and there is no mistaking what he wants to say or searching for hidden meaning. There seems to be however a tendency to overwork a motive, to develop a phrase in such a way that it loses, instead of gaining, interest. The music was most satisfactory to listen to when an attempt was made for compactness and brevity. V. McC.

New York Little Symphony

In its program of Nov. 19, the New York Little Symphony played four works and presented two soloists. The concert opened with Beethoven's Prometheus Overture and closed with Ulysses Kay's The Quiet One (conducted by the composer). Joseph Barone, the regular conductor, presided over the rest of the

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program, which featured the Beethoven Violin Concerto played by the 20-year-old Gordon Staples. This young violinist brought surprising maturity to the music. Holding together the sprawling architecture is a task one normally associates with much experience, but Staples, with a combination of intenstiy and lyric feeling, managed beautifully. He was a good enough technician to handle the involved writing, his tone was warm without abuse of an over-vibrato, and his conception was in the vein of what may be called the neo-Auer school—manliness without slush. The pianist, Tessa Yerzy, who played the solo part in Beethoven's C Minor Concerto, did not fare so well. Not only did she fail to integrate her dynamics with the orchestra, but her interpretation covered only the externals of the music. Mr. Barone and his band of experienced players valiantly supported both soloists. R. K.

CARNEGIE RECITAL HALL

Elmo Russ Song Series

Elmo Russ, in the second of the series of recitals of his songs, Nov. 5, created a vivid impression with his work, portraying many moods. Paul Gavert, bartone, Lucile Harmantas, soprano, and Lois McCauley, and Mr. Russ, who at the last moment substituted vocally for Keith Andes, basso, earned warm applause. To mention a few of the songs, the composer's settings of Elvia Melton's Beloved and Kathleen Cotter Gross's The Lake, as sung by Paul Gavert, were outstanding. P. D. G.

Ruth Klingmann in Stillman-Kelley Song

Tapping the store of early Italian classic airs, the mellifluous lieder of Franz and Mendelssohn, Massenet and Bellini arias, Ruth Klingmann offered a program for her Nov. 16 recital that was pleasant to hear. A high spot of the evening was the Israfel number by Edgar Stillman-Kelley, whose fine songs should be given more frequent performance. Besides her selectivity, musicality and experience were assets in the soprano's work. Conrad Bos was the accompanist. M. C.

Miss Boltner Sings Several English Songs

Marcella Boltner, in her New York debut recital Nov. 14, immediately won favor with her capacity audience by personal charm and a pleasing stage deportment. Musically she was at home in her varied program which included such numbers as the Fauré Poemes d'un jour, the Reine de Saba aria from Gounod's opera of that name and the light Pergolese, Purcell and Haydn airs. The mezzo-soprano completed her list with a weighty group of Brahms and songs in English by Hageman, Ernst Bacon, Olmstead, Leonard and Sibelius. Her accompanist was Florence Chauvin. M. C.

Boomer in New Post

Eastman Boomer, formerly of Columbia Artists Management, has resigned to accept the post as director, sales department, of the James A. Davidson Management. Among the artists he is to handle will be Leonard Warren, Helen Traubel, Eleanor Steber, Lauritz Melchior, Robert Shaw and the Robert Shaw Chorale, Jeanette MacDonald and Morton Gould and his String Symphony.

Knoxville Symphony Orchestra In Fourteenth Year

Although many earlier attempts were made, the Knoxville Symphony Orchestra was officially founded and directed by Bertha Walburn Clark in 1934. For this achievement a great deal of credit must go to TVA since its personnel furnished many players, as well as members, who helped found the Knoxville Symphony Society, the organization which manages and supports the orchestra.

The concerts were originally held in the Elks Club, then moved to the Church Street Methodist Church, and then to the Knoxville High School Auditorium. Last season, under the leadership of David Van Vactor, the orchestra was increased to 85 players (of which professional musicians numbered less than 10 per cent), and the concerts moved to the Bijou Theater.

In addition to its regular series of five concerts the orchestra participates in the annual presentation of Handel's Messiah. Together with the University of Tennessee, the society makes it possible for David Van Vactor, head of the UT Fine Arts and conductor of the Knoxville Symphony, to be on hand to direct the work sponsored by the Knoxville Choral Union. Other activities include two concerts for school children; a special fund for scholarships in music at UT to orchestra players; weekly sessions for a training orchestra; and a Pops concert. This year a forum has been inaugurated, headed by Mrs. Lyle Bruner. Programs are to be held on the Sunday before each concert and the speakers scheduled are Eric De Lamarter, Roy Harris, Carleton Sprague Smith and Henry Cowell.

SILHOUETTES

(Continued from page 30)

peal," than which none is of greater value.

In her best moments of limpid lyricism, Laura Castellano revealed appealing vocal quality. Her characterization of the 15-year-old Juliet was a bit too studied and mature to be altogether convincing in the desired youthful spontaneity, but if she erred in this, it was because of her own earnest and serious endeavor which in a differing role would be clear gain.

Other parts well sung included the rich-voiced Friar Laurence of William Wilderman and the page of Jean Rifino, who won herself a special round of approbation with the Stephano aria. Edward Nyborg, as Tybalt, and William Shriner, as Mercutio, duelled right nobly histrionically and for vocal honors. Lizabeth Pritchett, was the Nurse, Gertrude, and Livingston Smith, the Capulet. Incidental rôles maintained the standard of good casting. The next neighborhood-showing of the celebrated romance of star-crossed lovers, told in Gounodese melodies, will bein Newark in early December. Its worth the trip.

RISING GENERATION

DARICE RICHMAN

Eight-year-old Darice Richman, soloist on Nov. 2 with the Chicago Symphony under Tauno Hannikainen in the season's first young people's concert, playing the first movement of Haydn's Concerto in D with a cadenza by Rudolph Ganz. A pupil of Harriet Kay, director of the Progressive School of Music, Chicago, Darice is the second from the school to win this honor. She and John Thomas Covelli, 1946 winner, appeared recently on the Knickerbocker Television All Winner Show. The Illinois State Music Teachers Association and the Illinois Federation of Music Clubs gave Darice highest superior rating in her class, and she also won a "gold certificate" from the National Federation for being a winner three consecutive years. An honor student at La Fayette Grade School, Darice has made several appearances with the Quiz Kids. (Photo by Maurice.)

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SYMPHONY IN C by FREDERICK JACOBI

Premiered by San Francisco Symphony under Pierre Monteux on April 1, 1948

It is an unusually interesting and forceful work, and one of which Mr. Jacobi and the musicians to whom it is dedicated may be justly proud. It is easy to listen to. Its musical and dramatic climaxes are skillfully placed, its rhythms attractive, its moods pleasant and at times exciting.—*Spencer Barefoot, San Francisco Examiner.*

It is attention compelling, clear and concise, good to hear, and contains many of those basic virtues which transcend period and time. That parts of it bespeak oriental themes and many passages convey a sense of exotic beauty tend to enhance its charm. . . .

The audience gave the composition, the composer and the players a hearty ovation.—*Marjory M. Fischer, The San Francisco News.*

Jacobi is that rare thing nowadays . . . a composer who frankly and ably continues the romantic tradition of musical warmth and idealism. . . . The "Scherzo" part of the finale is grippingly vivacious and dynamic, all of a piece. And the postlude is grand and unified. It stirred the audience to lasting applause of Jacobi, Monteux and the orchestra.—*Alexander Fried, San Francisco Chronicle.*

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JACK ADAMS
(Photo by Rotofotos)

A CORNER OF THE ADAMS OFFICES
(Photo by Peter Basch)

Jack Adams & Company Achieves Impressive Record in Three Years

The 1948-49 season marks the third since Jack Adams and his Company entered the independent management field. Before that, although Adams, president of the organization, had many years of concert management experience, he had been away from the field more than a decade. He opened his new offices in 1945, beginning with only five artists. Today he has a roster of 24 and has become a leading independent manager.

Tenors Score Internationally

Shortly after the new venture was launched, Adams introduced a young man from Mexico, the Chilean tenor, Ramon Vinay, who since then has won prominence not only in America but also internationally. After his debut with the Metropolitan Opera in 1946, Vinay went to Italy where he has made thirty appearances. In 1947 he was chosen to open the opera season at La Scala in Milan in the title role of Otello. The same month Toscanini selected him for his now famous broadcast of Otello on the NBC network. This season Vinay opened the Metropolitan Opera season in the same role.

In 1946, a young American tenor, Eugene Conley, was added to the Adams list, having just finished his service with the U. S. Air Forces. This artist, too, has achieved international stardom. Not only has he been cast in leading roles with the New York City Center Opera, but he was the first American tenor to be engaged at the Royal Opera in Stockholm, where his singing last winter brought him reengagement this spring. He also will appear at La Scala in Milan and the San Carlo in Naples, both companies reviving I Puritani especially for him. In addition to his operatic success, Conley has sung in concert throughout the United States, as well as in Holland, Norway, Denmark and England.

Miss Lawrence Here and Abroad

In 1946, Marjorie Lawrence, dramatic soprano of the Metropolitan Opera, joined the Adams management and has been heard in concerts in numerous American cities, and in London and Paris. In 1947, she appeared with the Chicago Symphony Orchestra for three performances of Strauss' Electra, under Dr. Artur Rodzinski, following which she received world-wide publicity, including newsreel releases. This winter, Miss Lawrence will have a coast-to-coast tour ending in March, when she leaves for 60 concerts in Australia.

Novaes Returning in 1949

In 1946, the Adams office brought back to North America the noted Brazilian pianist, Guiomar Novaes, who made a tour of 35 concerts in three and one-half months. She returned in 1947 for four months for a sold-out tour of 43 concerts. Mme. Novaes plays here again in the fall of 1949.

U. S. Hears Thibaud Again

Another renowned artist to re-enter America under the Adams direction, was Jacques Thibaud, who came in 1947 for 30 concerts in three months. His reappearance with the New York Philharmonic, under Leopold Stokowski, was the occasion for an ovation. Again in 1948 Thibaud had another sold-out schedule in the United States following which he made a three months tour in Central and South America, playing more than 35 concerts. Thibaud will be back again in 1949 for an extended itinerary of this country.

This fall Adams introduced to American concerts audiences the young French pianist, Samson Francois, who made his debut with the New York Symphony Orchestra, directed by Leonard Bernstein. His work abroad had been called sensational, and he also immediately intrigued America, one critic dubbing him the "fantastique Francois." Last summer he made a tour of Central and South America, directed by Adams with the same success he registered in the United States. This year he is booked for another coast-to-coast tour.

Soloists and a Noted Ensemble

The Adams office attracted Andor Foldes, the Hungarian pianist and exponent of Beethoven. He is appearing this season with symphony orchestras and on several major piano series. Last spring he made his first tour of Europe in more than nine years with the result that this spring and summer he will be heard in Norway, Sweden, Denmark, Holland, England, France, Switzerland, and his native Hungary.

The Adams office also took under its banner the Roth Quartet, who are extensively booked for this season.

Joel Berglund, Swedish baritone of the Metropolitan Opera, has joined the Adams family of artists. He will make his first concert and opera appearances under this management from December 1948 to May 1949.

Efrem Zimbalist, celebrated violinist, came under the Adams management in 1947 for a tour of more than 40 concerts, including engagements with many of the leading symphony orchestras. Mr. Zimbalist will make a farewell tour in 1949-50, after which he plans to retire from the concert platform.

France's National Orchestra Bows

In October Jack Adams brought to America by special arrangement with the French Government, the Orchestre National of France with Charles Munch conducting. This orchestra of 100 musicians is just completing a transcontinental tour of 42 concerts.

Fournier in Debut

Last month Jack Adams presented to America for the first time the cellist, Pierre Fournier. This young artist, enthusiastically greeted in New York, will be heard with the Detroit Symphony, the Indianapolis Symphony, as well as

GERMAINE SCHNITZER,
Mr. Adams' associate. (Photo by Duncan Scheidt)

ROBERT ADAMS
Mr. Adams' son and associate, during his service in the U. S. Air Force.

in many recitals before he leaves for Europe. He returns to America next season for an extended tour.

In 1947 Adams added to his list the young American mezzo-soprano, Ann Bomar, who has sung in Norway, Sweden, Holland, England and France. A European review likens her to Julia Culp and Mary Garden. In November, Miss Bomar made a successful American debut at Town Hall.

Last year the Adams office heard and took under management a young baritone, then finishing his studies at the Curtis Institute, by name, Frank Guarrera. Shortly thereafter he was selected by Toscanini to go with him to Italy for the Boito Festival in June, 1948. His appearance there led to his prompt engagement by La Scala in Milan. This winter he debuts with the Metropolitan Opera and makes 22 concert appearances in five weeks in March and April, before rejoining the Metropolitan Opera for the spring tour.

More Young Americans

Another Adams artist is Hilda Banks, young American pianist-composer, who has given many concerts in the United States as well as abroad, playing in England, France, Holland and Scandinavia. She is a pupil of Artur Schnabel.

One of the first young artists to come under Adams management was Robert Brereton, American pianist, pupil of Olga Samaroff. This young man has made three coast-to-coast tours in this country and played five times with the San Francisco Symphony under Monteux. He has given two New York recitals.

Conductors' Wing

Three prominent conductors are on the Adams list. Ann Kullmer, American, made her first European appearance as guest of Société des Concerts du Conservatoire in Paris in December 1947. Following this engagement, she appeared in Lyons, Marseilles, Cannes and Lille, and had a return engagement in Paris with the Orchestre National. This winter Miss Kullmer returned to Europe, where she has been reengaged in French music centers; is booked for six appearances in Italy, including the Naples Festival at the San Carlo, and will appear in Budapest for the first time.

Artur Rodzinski is included in the Adams roster. He opened his season in America with six concerts with the Pittsburgh Symphony. Immediately after, he left for an extended tour of Europe, opening with the London Philharmonic. Dr. Rodzinski will return to America in the fall of 1949 for guest appearances, after spending the summer conducting in South America.

The Adams office has arranged for Paul Paray, eminent French conductor, to visit America in December and January. He will direct the Pittsburgh Symphony in several concerts. Paray returns in the fall of 1949 for guest engagements.

Cecilia Hansen to Come

Cecilia Hansen, Danish violinist, who was heard in America some years ago, is to come here early in 1949-50 for an extended tour.

Buffalo Philharmonic in Twelfth Season

Starting its fourth year under William Steinberg, music director, the Buffalo Philharmonic Orchestra opened its twelfth season on Nov. 16, to a capacity audience. The series ticket sale, according to the orchestra's management, has exceeded that of last year by almost 600.

The summer season which closed on Sept. 21 was the most successful in the orchestra's history. Under the baton of D'Artega, summer pops conductor, the orchestra performed the music of Kern, Gershwin, Romberg, Rodgers and Hammerstein, Strauss and other favorites to capacity audiences averaging 2,800.

The Buffalo Philharmonic Orchestra Society in October brought Margaret Webster's productions of Hamlet and Macbeth to Buffalo for the benefit of the Maintenance Fund and realized a substantial profit from the eight performances.

Firkusny to Play Premieres

This is a season of first performances for the pianist, Rudolf Firkusny. Besides premiering the new Howard Hanson Concerto with the Boston Symphony on Dec. 31 in Boston and on Jan. 12 in New York, he is playing the Menotti Concerto for the first time locally with the New York Philharmonic on Jan. 20 and 21. The first performance of the newly orchestrated Martinu Concert No. 2 was played by Firkusny with the National Symphony on Oct. 26 and 27 in Baltimore and Washington, respectively.

At present Mr. Firkusny is concertizing in Europe. He made his first appearance in nine years in Paris on Nov. 7 with the Societe des Concerts Pasdeloup. In Milan he played a recital in at La Scala, in Rome with the Orchestra Augusteum and in Brussels he performed four times with orchestra.

Dick Campbell's Artists Touring

Artists under the management of Dick Campbell are touring extensively. Muriel Rahn recently gave recitals in Detroit at the Institute of Arts and Wilberforce University in Ohio. She appeared on Nov. 13 in her second performance in the title role of Aida for the Salmaggi Opera at the Brooklyn Academy of Music. Edward Matthews, baritone, had an eight weeks' tour of Mexico and also broadcast four times weekly in Mexico City. He was heard in concert in Houston, Nov. 22; Omaha, Nov. 20, and sings in Charleston, S. C., Dec. 6. The One World Ensemble appeared in Detroit's Music Hall, Oct. 15; Orchestra Hall in Chicago, Oct. 18; Wilberforce University, Ohio, Oct. 21, and Masonic Temple, Cleveland, Oct. 24. Vivian Weaver, harpist, will tour in Canada with the Chamber Opera. Lois Towles, pianist, will concertize in the Atlantic states in February.

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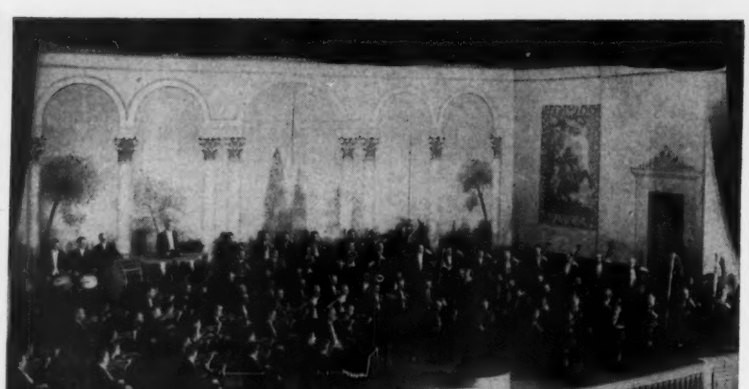

THE BALTIMORE SYMPHONY
Reginald Stewart, conductor, and the Maryland ensemble which is now on tour.

Baltimoreans Hear New Score

The Nov. 3 program of the Baltimore Symphony offered the first local performance of The Return of Pushkin, a Concerto for Soprano and Orchestra by Nikolai Nabokov, Russian-born composer, who now holds a post at the Peabody Conservatory of Music, and whose Union Pacific and other compositions have been widely played. The score, depicting the emotions of the poet on his return from exile, has movement, drama and emotionally touching phrases in its three part style comprised of Andante, Allegretto, Lento assai. The climactic builds are skilfully handled and hold urgent tension until the completion of the musical thought. Orchestral design is more apparent than orchestral color, the interest stemming from progressional and emotional treatment of mood in tonal forms. As soloist, young Dorothy Dittmar, singing without score, met a gruelling assignment in which the voice line was unsparingly woven into the instrument texture with taxing demands in range, dynamics and both high and low tessitura. It was a major achievement for the gifted Baltimore soprano, who shared with the composer-conductor the plaudits of the audience. Miss Dittmar's exceptional musicality and vocal texture was further disclosed in the Debussy Blessed Damozel.

In this work, Jean Watson, Canadian-born contralto, took over the Narrator part, in which, as in the El Amor Brujo of De Falla, her richly glowing voice made a telling impression.

Reginald Stewart turned over the baton to Nabokov for the Pushkin Poem but carried the remainder of the podium work in person. Opening with the colorful Overture from The Russian Easter by Rimsky-Korsakoff, he added extra spice with the insertion of the Tchaikovsky 1812 Overture, possibly as a reward for the undampened ardor of the auditors despite the pouring storm outside the theatre.

M. C.

Golschmann Commences 18th Year in St. Louis

By OSCAR CONDON

St. Louis

Vladimir Golschmann, beginning his eighteenth year as conductor of the St. Louis Symphony Orchestra, launched the organization's sixty-ninth season with an orchestral program of attractive design which aroused a capacity audience to demonstrations of delight. The opening surpassed those of many past inaugurals in that the subscription seat sale is substantially increased, the orchestra is strengthened by the inclusion of several top-rank instrumentalists, and, with the enthusiastic response of a great number of new subscribers, the orchestra is in an enviable position, financially and artistically, and on its way toward a banner season.

Kapell Here

The second pair of concerts was distinguished for a stunning performance by Mr. Golschmann, of the Berlioz Symphonie Fantastique on which he lavished interpretive artistry, also displayed in his reading of the Vitali Chaconne as orchestrated by Claude Levy. A further highlight was furnished by the pianist, William Kapell, whose performance of Beethoven's B flat Concerto No. 2, played here for the first time, was so impressively interpreted as to call for repeated encores.

Beethoven was again featured at the following week's concerts by Miecsyslaw Horszowski who chose the Piano Concerto No. 4 in G major. His interpretation had its moments, but on whole, the treatment was individualized and did not at all times exhibit the breadth and power which we associate with this work. However, he was applauded until he added an extra Chopin number. Mr. Golschmann, for his contribution to the program, reviewed such scores as the Euryanthe Overture, Meistersinger excerpts, Morton Gould's Spirituals and Strauss' Don Juan.

Other Major Events

The Principia Concert Course opened the season with a modern dance program by Harold Kreutzberg. His program, entertaining and instructive, impressed the large audience of students and the general public that crowded Howard Hall to capacity.

The RCA Victor Radio Hour entourage with Robert Merrill as the featured star, with Russ Case's orchestra and chorus, appeared in Kiel Convention Hall under the auspices of Entertainment Enterprises. The program had fine popular appeal and Mr. Merrill proved his right to be classified as one of the leading baritones now before the public. However, the radio fans let a good opportunity go by as only about 4,000 occupied seats in a hall that has a capacity of 12,000.

Ansermet Here

Ernest Ansermet, conductor of L'Orchestre de la Suisse Romande of Geneva, is appearing as guest conductor with the Cleveland Orchestra (Dec. 2 and 4), NBC Symphony, a re-engagement (Dec. 18, 25, Jan. 1, 8), Philadelphia Orchestra in Philadelphia (Jan. 4, 15 and 17) and New York (Jan. 18), the Boston Symphony (Jan. 25, 28 and 29) and the Dallas Symphony, a re-engagement (Feb. 6).

The Bergen Choral Society, 100 singers from Bergen County, N. J., under John Harms, gave an uncut performance of Haydn's Creation on Nov. 20 at the Bergen Junior College, Teaneck, N. J. Soloists were Genevieve Rowe, soprano; William Hess, tenor; Edwin Steffe, bass.

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PHILADELPHIA

Musical Novelties Liven Scene

By SAMUEL L. SINGER

THE Quaker City's music season, which in its early stages, threatened to be spotty, is swinging along at a steady gait with its usual variety of orchestral and choral concerts, operas, recitals and chamber music. The Philadelphia Orchestra and the Metropolitan Opera Association had announced cancelations of their seasons, which would have left gaping holes in the musical calendar if the cancelations actually had been carried out. But fortunately for music, they were not.

While some other booking have been canceled, still others have taken their place. Harold Mason, manager of the 3000-seat Academy of Music which is the center (but by no means the whole show) of the local music season, is used to the pattern by now. Each spring, dates for the Academy for next season are at a premium; last April the house was booked practically solid for 1948-49. Then came more than the expected number of cancelations, for while concert business is not too far behind last season, the percentage of advance sales dropped enough to scare some managers. Mr. Mason takes all this in his stride. He is a rock of calm good humor in a sea of temperament.

Orchestra Offers Novelties

As will be remembered—it seems long ago, though it was so recent—the Philadelphia Orchestra, presumably taking a leaf from the Metropolitan, announced with its fingers crossed the cancelation of its season, a few days before the scheduled opening concert. It feared ever-larger deficits. The move succeeded in two of its four objectives, because the musicians' union withdrew most of its demands and impetus was given to a $150,000 drive to wipe out accumulated deficits. But City Council, never progressive in cultural matters, could find no way to assist with a municipal appropriation, nor would it remove the 10% city amusement tax. However, the fight for musical aid in some form has not been given up.

Eugene Ormandy has introduced to Philadelphia Orchestra audiences several contemporary works which had been heard previously under other auspices. One, Bartok's Miraculous Mandarin Suite, was given on the opening program both here and in New York. Shostakovich's Ninth Symphony had been presented three years ago by Dimitri Mitropoulos at Robin Hood Dell and, as on that occasion, proved a pleasant contrast to his two previous symphonies. Benjamin Britten's Four Sea Interludes from Peter Grimes were given for the first time in purely orchestral performance. Peter Grimes had received a mixed reception when the Metropolitan gave it here in February. The appraisal of the Four Sea Interludes was much more cordial.

Soloists Applauded

Ginette Neveu scored in her local debut, playing the Beethoven Violin Concerto with the orchestra. She displayed a sure musicianship within the compass of a moderate-sized tone. William Kapell, Philadelphia-trained pianist who seems to improve on each of his annual visits, once more played the concerto he can almost call his own—the Khachaturian. David Madison, assistant concertmaster, and Samuel Lifschey, first violist, made an able team in the Mozart Sinfonia Concertante which highlighted Ormandy's annual "Viennese" program.

Three Opera Companies Appear

The Philadelphia La Scala Opera Company, which seasonally puts on a dozen most creditable productions under Giuseppe Bamboschek's conducting, opened with Rigoletto, in which Cesare Bardelli stole the show in the title role. Ebe Stignani created little less than a sensation in her local bow as Azucena in Il Trovatore. Another newcomer was Carla Caputi as Leonora. She proved talented vocally and dramatically in a debut overshadowed by that of Stignani. Anthony D. Terracciano, long associated with Francesco Pelosi, took over direction of the company after Pelosi's death ended a quarter century as Scala manager. Maria Pelosi, the late manager's daughter, is now assistant manager.

The Lyric Opera Association of New York, presented by Jules Falk, made a favorable impression with Aida, Butterfly and Carmen in October, and returned a month later with La Boheme. The Lyric group employed young singers, American and otherwise.

The annual Charles L. Wagner production for the Philadelphia Forum was Gounod's Romeo and Juliet, with Louis Roney and Jean Carlton singing the title roles in their local opera debuts. Both young artists performed capably with promise of better things in the future.

Metropolitan Schedules Productions

The Metropolitan is giving eight operas here instead of the customary ten (years ago it gave 22), opening with Götterdämmerung, Dec. 7. The American Opera Company, which presents operas in English with youthful casts, plans three productions.

Philadelphia may not get its major events in quantity but it does get them in quality. Chamber music, for instance. The New Chamber Orchestra, conducted by Ifor Jones, gives six Sunday afternoon concerts at the Academy of Music for the largest chamber-music audience in the country. The programs are notable for their wide scope as well as the excellence of performance. The Curtis String Quartet is the group's nucleus.

Curtis Quartet in Series

The Curtis Quartet is also giving what promises to be a memorable series of concerts at the Free Library on Benjamin Franklin Parkway. The six programs each present one Beethoven Opus 18 quartet, one later Beethoven quartet and a work for string quartet by a 20th-century composer. More than double capacity turned out for the opening program.

Philadelphia averages one major recitalist or other concert each week, aside from opera and the Philadelphia Orchestra. Among recent visitors have been Blanche Thebom, the de Paur Infantry Chorus and Lauritz Melchior, all of whom scored marked successes. The Paris Opera Ballet was mildly received. Clifford Curzon, preceded by his recordings, proved of impressive artistic stature on his first recital appearance. The Robert Shaw Chorale, also in its local bow, performing in Emma Feldman's All Star Concert Series, gave a capacity audience a lesson in catholicity of program and distinction in performance.

Evan Whallon Wins Over 70

Evan Whallon, 25, has been named winner of the Philadelphia Orchestra's Young Conductor's Contest, nosing out two other finalists. Ten aspirants out of seventy applicants survived the preliminary judging.

Whallon will serve as assistant to Eugene Ormandy this season, attending all rehearsals. He will also conduct half of the Dec. 3-4 program, presenting Resnicek's Donna Dianna Overture, Tchaikovsky's Romeo and Juliet and the premiere of a contemporary work. Whallon, a native of Akron, Ind. (population about 1,100), and a Navy veteran, is a graduate student at the Eastman School of Music, has studied conducting with Pierre Monteux and opera with Boris Goldovsky.

The other two finalists were Albert Brusilow of Philadelphia, a musicianly violinist, and Theodore Bloomfield of Shaker Heights, Ohio.

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PASSED AWAY

Giordano, 81, Dies in Milan

Umberto Giordano died in Milan on Nov. 12 at the age of 81. The Italian composer was, like Mascagni, one whose fame rested chiefly on one opera. Andrea Chenier was the crowning glory of his musical gift, although he wrote other scores, and two of them at least, Madame Sans-Gene and Fedora, achieved a lasting place in music literature.

Giordano was born in Foggia on Aug. 27, 1867. His father was an artisan who was at first reluctant to allow his son to follow the career of his choice. However, he consented to the boy's receiving a local musical education, and later Umberto went for nine years to the Conservatory of Naples.

An opera Marina, entered in a prize contest instituted by the publisher Sonzogno, failed to win first place (which went to Mascagni's Cavalleria Rusticana). But Giordano's score was promising enough that Sonzogno commissioned the young composer to write another. This was Mala Vita, produced in Rome in 1892. It was received with very moderate enthusiasm.

Four years later Giordano had sunk into poverty—he is said to have been down to his last ten lire—and was discouraged and ready to abandon music. A second opera, Regina Diaz, had failed. He resolved to make one more effort, to submit his latest opera, Andrea Chenier, as a final throw of the dice.

La Scala produced the new work on March 23, 1896. It was an instantaneous success, and was put on at the Academy of Music in New York in November of the same year, two years later in Berlin, and in London by the Carl Rosa Company at the Camden Theater on April 16, 1903, and at Covent Garden on Nov. 11, 1904.

Giordano was established, his fortune made. The story is told that, before success came, the composer was the suitor of the daughter of a hotel owner in Milan. The father told Verdi, whom he knew, that his daughter was considering marrying an unknown musician. He asked Verdi to look at an example of the young man's talent, and offered him the score of Andrea Chenier. Two days later Verdi reported, "You may safely confide your daughter to the man who composed such a work as this." The anxious father gave his consent, and Giordano and his lady were married soon after.

Later operas of Giordano were well received. Fedora, produced in 1898, was a success; so were Madame Sans-Gene, premiered in New York in 1915, with Geraldine Ferrar in the title role, and Cena delle Beffe.

Giordano was made a member of the Royal Italian Academy in March, 1929. In 1932 he was commissioned by Mussolini to write Inno del Decennale (Dedecal Hymn) on the 10th anniversary of the Fascist revolution.

The list of his compositions also includes Siberia, Marcella, Mese Mariano, Giove a Pompei, Glauco and Il Re.

N. FREDERICK MUNSON, 59, founder of the Munson Music Mart, died at his New York home on Oct. 14, after a brief illness. Mr. Munson was born in Copenhagen, Denmark, where he studied violin and played in symphony orchestras. As a music clerk he served his apprenticeship with the William Hansen music firm in Copenhagen. In 1915 he came to the United States where he became head of the foreign music department of Lyon & Healy in Chicago. He played one season with the Grand Rapids Symphony and continued playing in orchestras and quartets in Chicago. In 1926 he came to New York, heading the vocal department of G. Schirmer, Inc. In 1939 he became manager of the new West 57th branch of Carl Fischer, Inc., leaving in 1942 to head the educational department of E. B. Marks Music Corporation. In 1946 he became manager of the American branch of Salabert, Inc., of Paris, France, with offices in New York. He held this position until October, 1947, and in March, 1948, opened his own store, The Munson Music Mart.

Surviving are his wife, Mrs. Frances Stowe Munson, a son and daughter by a former marriage, and four grandchildren.

JENO LENER, 54, founder of the Lener Quartet, died on Nov. 4 at the Hotel Stanhope, New York. Mr. Lener was born in Hungary, studied at the Budapest Academy of Music and afterward joined the Budapest Philharmonic as a soloist. He formed his quartet, which appeared in major European centers before making its American debut in 1929 at Carnegie Hall. The ensemble toured here at various times until World War II, when the musicians took refuge in Mexico. Three members remained there when Mr. Lener returned to the United States in 1943 and formed a new quartet which was heard with the New Friends of Music in 1943-44. Surviving Mr. Lerner is his wife, Elizabeth.

FRIEDRICH BUXBAUM, 79, former solo cellist with the Vienna Philharmonic and Vienna State Opera, former faculty member of the Vienna State Academy of Music, died recently in London.

BERTHA VISANSKA, 70, pianist, composer, and teacher, who appeared in many European centers, died on Oct. 25 in New York. Miss Visanska retired some 20 years ago. She leaves a brother and sister.

FREDERICK J. WESSELS, 87, former manager of the Chicago Symphony, died on Nov. 2 in Saratoga, Calif. Mr. Wessels, whose father, the late George F. Wessels, was a member of the orchestra, managed the Chicago group for 31 years until his retirement in 1927.

EMMA FISCHER WHITEHILL, 85, pianist, died on Oct. 31 at her home in Flushing, N. Y. Mrs. Whitehill, who graduated from the Leipzig Conservatory, appeared for 15 years in concert in this country. A daughter and son survive.

JOSEPHINE S. JACOBY, contralto, died on Nov. 13 at the Hospital for Special Surgery, New York. Mrs. Jacoby had been a member of the Metropolitan Opera from 1903 through 1908. Her roles included Dalila (Samson et Dalila), Amneris (Aida), Flora (Traviata), Maddalena (Rigoletto), Siebel (Faust) and the Witch (Hansel and Gretel).

EVA L. GUERNSEY, 70, pianist, died on Nov. 4 at her home in New York. Miss Guernsey studied at the Granberry Piano School, graduating and afterward taking post-graduate courses. She taught for many years. She also was pianist for the Board of Education in New York City for a long period.

Ferrier Returns to U. S.

Kathleen Ferrier will return to this country in March 1949 for recital and orchestral engagements here and in Canada. On March 6 she will appear at Carnegie Hall as soloist with the Little Orchestra Society in a concert performance of Gluck's Orfeo, and on March 28, will give her first New York recital at Town Hall. She will leave New York at the end of May to fulfill engagements in Amsterdam, Holland.

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Conley Completing Outstanding Year

The year 1948 has been a momentous one in the career of Eugene Conley, American tenor. After completing over 70 concert and recital engagements in the United States, Canada and Mexico, Mr. Conley appeared nine times as guest soloist with the Chicago Theater of the Air.

The year's span also included his second operatic and concert tour of Europe, opening with a recital in The Hague, and including other such appearances in Amsterdam, Oslo, Copenhagen, Helsingfors, Paris and Rome. At the Royal Opera House, Stockholm, Mr. Conley sang the tenor leads in Rigoletto and La Boheme.

EUGENE CONLEY
on vacation in Taxco, Mexico.

Now the singer is fulfilling American concert engagements up to January, when he leaves to make his debut at La Scala in Milan and the San Carlo in Naples in February. At both opera houses he will sing the role of Arturo in I Puritani.

Orchestra Offers Professional Training

The Young Men's Symphony Orchestra of New York, Max Jacobs, conductor, offers talented young musicians opportunity to approach their careers as professionals instead of as eager but undirected amateurs. Founded as a training group 45 years ago by Alfred Lincoln Seligman, New York banker and patron of the arts, the orchestra holds a record for placing its members with major symphonic groups. It provides a professional outlet for the 100 inexperienced instrumentalists who join its ranks each year.

The symphony was not always the disciplined and well-trained organization it is today. According to Max Jacobs who was one of the original members, and who has been its conductor since 1928, the orchestra began when he and three other boys gathered to play quartets at Mr. Seligman's house. Mr. Seligman, himself, was a fine amateur cellist.

The quartet soon turned into a string ensemble. After two years, so many young musicians were attracted to the group that Mr. Seligman hired a hall where it could practice. The string ensemble grew to symphonic dimensions when prominent teachers of New York began sending their promising pupils to rehearse with the group.

Mr. Seligman soon consulted with the late Harry Rowe-Shelley, American composer, and S. Mallet-Prevost, New York attorney, about establishing the orchestra as an endowed training organization.

He fulfilled this desire by leaving a trust fund to perpetuate the orchestra when he died 25 years ago. Until his death, Mr. Seligman continued to play in the string section.

Tuition is free to the group except for a membership fee of one dollar. Most of the players come from a radius of 100 miles. During the war women were admitted, and this policy continues.

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NEW PUBLICATIONS

Ernst von Dohnanyi played the first performance in the Western Hemisphere of his new concerto for piano and orchestra, No. 2 in B minor, Op. 42 with the Detroit Symphony Orchestra under the direction of Karl Krueger on Nov. 26 and 27 in Detroit. Dohnanyi had played the world premiere in London, Dec. 7, 1947, with the Royal Philharmonic Orchestra under Sir Thomas Beecham. . . . Dimitri Mitropoulos premieres Frederick Piket's Curtain Raiser to an American Play with the Minneapolis Symphony on Dec. 30 in Minneapolis. . . . Lado, Inc. (Ladies Auxiliary of the Doctor's Orchestra), will present the winning composition at a scholarship concert at Times Hall on Dec. 4. First prize went to Charles Mills for his Chamber Concerto for Ten Instruments. Anthony Garden won the second prize with his String Quartet. Ignace Strasfogel will conduct the Mills work and the Galimir String Quartet will play Garden's Quartet. Marilyn Cotlow, soprano, will sing two groups of songs. . . .

Mark Bucci, young American composer, was awarded the Irving Berlin Scholarship at the Juilliard School of Music. The winner is entitled to a full four-year course in composition at Juilliard by a scholarship established last spring on the occasion of Irving Berlin's 60th birthday by Richard Rogers and Oscar Hammerstein II. . . . Dr. Reinald Werrenrath, conductor of the Mendelssohn Club of Albany, has announced a contest for two choral compositions for male voices by Albany composers. The first prize is $50 and the second, $25; both winning works will be performed at the Mendelssohn Club's final concert of the season on May 18, 1949. Works must be submitted not later than Jan. 15, addressed to Dr. Werrenrath at the Albany Conservatory of Musical Art. . . .

Books

THE FIRST FOUR CENTURIES OF MUSIC FOR THE ORGAN, by John Klein. Two volumes, boxed. Associated Music Publishers, Inc., N. Y. $20.

It is Mr. Klein's belief that these two volumes form "the first complete anthology of music for the organist embracing the four centuries leading up to the time of Bach. Heretofore students of music, and especially organists, were obliged to search through an endless number of volumes . . . in order to enjoy a glimpse of the music of pre-Bachian composers. The main object of this anthology is to present to the organist and the music student a comprehensive chronological survey of the continuous development of music for the organ during the four centuries from the time of Dunstable, in the first half of the fourteenth century, to the masters immediatelv preceding and contemporaneous with Bach, *i.e.*, up to 1750."

In this chronological arrangement, Mr. Klein has a short explanatory commentary preceding each piece—a commentary that tells something about the composer, the work at hand, and any peculiarities about it. He has suggested a registration for each piece, based on the specifications of a large organ; but for the most part he emphasizes that the music can be played on a small two-manual organ.

A glance at the index shows that there are 72 compositions by 71 composers (two works by J. C. Bach are presented). Space does not permit a full listing of those composers, but it is hard to think of anybody who has been omitted. Certainly the important ones are all here—Cabezon, Des Pres, Dufay, Dunstable, Froberger, the Gabriellis, Gibbons, Isaac, Obrecht, Okeghem, Pachelbel, Sweelinck and many others. In one slight respect, the title of the collection is a little misleading, for not all the music was originally written for the organ. Pieces like Byrd's Pavanna—The Earl of Salisbury (originally written for virginals) have been transcribed; and Mr. Klein gets into swampy territory with the following: "To prohibit the performance of Josquin's Agnus Dei on the organ merely because it was originally written for voices is to deprive the music lover of something which rightfully exists for his esthetic enjoyment. Such an attitude would be the equivalent of saying that the Bach Passacaglia in C minor should not be played by a modern symphony orchestra. . . ."

At any rate, these transcriptions are much the exception rather than the rule, and the collection as a whole will be an indispensable help to organists and music students. More than that: there is no reason why pianists should not look into the volumes. With a little practice, the pedal part can easily be accommodated into the two other lines, and much noble music can thus be appreciated (Giovanni Gabrielli's superb Fantasia on the Sixth Tone, for instance, which, played on the piano as it stands, makes most of the Liszt-d'Albert type of transcription sound musically childish). Indeed, anybody who is really interested in music should make it a point to survey this panorama of a great period of musical composition.

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UNMUSICAL PIANO TEACHERS

A letter from a father in Chicago relates his experience with an unmusical piano teacher with whom his two young daughters studied for the past few months. The teacher was highly recommended, has a large following, was a graduate of a leading music school and had studied with several artist teachers here and abroad. The parents of these girls felt they were choosing one of the best teachers possible for their daughters.

The first few lessons were spent at a table where the children were taught notation—by lines and spaces—musical terms, symbols, etc. Finally they were permitted to sit at the piano and were given finger exercises and scales.

The father writes that after he suggested that some music book or solos might be used, the children were given an instruction book (and I quote), "the same that my grandmother kept and cherished as her first piano book when she began her lessons at the age of eight."

Realizing that further suggestions were useless, the parents allowed the lessons to continue until the children began complaining that the teacher made so much noise they could not hear what they were playing. The father, who did not understand this, adjusted his business hours, attended four consecutive lessons and found that the children were literally telling the truth.

Throughout, the teacher played, with each child, the right hand part an octave higher. Again I quote, "not only played it but banged it out with one finger, counting in a loud heavy voice, keeping time with exaggerated movements of her body."

The lessons were immediately discontinued, but the father is so concerned about such an unmusical person being allowed to teach that he asks if something cannot be done about it.

In fairness to our profession, we must say that this case is extreme, to say the least, and is in no way representative of piano teachers of today.

Among the thousands of teachers, there are those who are naturally unmusical; there are those who remain satisfied with instruction books of the dark ages; there are those who have no knowledge of the better educational procedures—but there are surely very, very few who "bang" out each note with the pupil. That any teacher would not realize the harm being done to a pupil's ear by such a procedure is almost unbelievable. The whole experience is regrettable.

There is little to be said to the father about such a situation, since anyone who desires to teach may do so. The best and surest course against such unmusical teaching is to have more parents with the musical integrity of this one.

Modulations

Can you give me the name of an interesting solo of about third grade in which there are several modulations that a twelve year old boy will hear and understand?

L. F.—Conn.

You will find the Solfeggietto of Carl Philipp Emanuel Bach useful, and the modulations from C minor to G minor, then to F minor and back to C minor interesting to your pupil.

Left Hand Work

Left hand weakness is holding back the progress of an advanced pupil, and limiting his repertoire until he is becoming discouraged. Have you any suggestions that might help us bridge this trying time?

K. C. S.—Arizona.

The only way to improve this left hand is to strengthen it by endless exercises—scale playing (left hand alone), arpeggios, broken chords, solid chords and slow double thirds and fourths. Use different touches and tempi as well as various rhythms and accents and also group these in many different phrase patterns. Do not let this work retard general repertoire study, and keep the pupil interested by giving many new easier selections.

Bach-Haydn-Mozart

I have been told that I give all of my pupils too much Bach-Haydn-Beethoven-Mozart. In fact I give too much classic literature and not enough of the modern and romantic music. Is this possible? I feel that the classics are the best foundation and later on I can give the pupils more variety. Am I wrong?

S. V. C.—New Mexico.

It is with caution that I reply that you are probably giving too much of the early classics. Perhaps it would be better to suggest that you also give your pupils some selections of Schumann-Schubert-Chopin-Mendelssohn, etc., as well as some modern types.

You need variety of style and schools of composition, as well as the foundation you find in giving the classic numbers. It is like eating only bread and butter.

Stiff Wrists

What is the best way to overcome stiff wrists in a young child? Would you suggest that the child stop his lessons for a while?

L. G.—Montana.

Give the child rotation exercises of broken two note chords. Begin with fourths and fifths and then use the complete triads. Try for softer and slower playing. Lack of relaxation is probably the cause of this condition. Be sure the child is kept at ease. There is no need to have him stop his lessons.

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MUSIC MADE EASY, by Mara Ville, 50 cents. A work book supplying good lessons and drills on notation, rhythm, simple intervals, etc. A handbook for the beginner. Theodore Presser Co., Philadelphia.

Folk Songs

AMERICAN FOLK SONGS FOR CHILDREN, by Ruth Crawford Seeger. $4. A delight for music lovers, students of Americana, parents, and especially children. This beautiful book is a rich source of songs to be sung by and with American children in their daily play, work and living. Mrs. Seeger inspires the reader to really "live" a folk song. Doubleday & Company, Inc., N. Y.

Duet for Violin and Double Bass

PITZI-CATS, by Paul Nero, 60c. The composer calls it a duet for "fiddle" and bass and that better suits this sassy bit of jazz or swing or what have you. Rhythmically, it gets around. Carl Fischer, Inc., N. Y.

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SECOND PRELUDE, by George Gershwin, 60c. Transcribed by Gregory Stone, the nostalgic qualities of this piano piece are well suited for the trumpet. Harms, Inc., N. Y.

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CAPTAIN KIDD, by Gene Bone and Howard Fenton, 50c. The 4th and last of a group of songs by these sympathetic collaborators. The poem, by Stephen Vincent Benet, is humorous and the music offers a fitting counterpart. High or medium high voice. UNVEIL YOUR EYES, MY ETERNITY, and PINTO, by David W. Guion, 50c each. Three widely contrasted songs, written with deep feeling and a real musical sense for melody. The first two are songs of love, in turn passionate and tender. The last is cowbody's tribute to his pony. For all voice ranges.

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REUNION IN WALTZ TIME, by Jacques Wolfe, 60c. A brilliant display piece with effective waltz meter and melody in various tempi, allowing the soloist to give expression to both sentimental and joyous moods. High voice. Carl Fischer, Inc., N. Y.

EVENING SHADOWS, by Lillian Lawrence Nelson, 50 cents. A song which suits the needs of a radio crooner more than a recitalist. The tempo and mood are that of a slow waltz. Medium voice. Bruce Humphries, Inc., Boston.

POETIC JUSTICE, DEBORAH, THE APRIL HILL, by Gene Bone and Howard Fenton, 50 cents each. A fourth song to this set, named "Captain Kidd," did not reach the hands of this writer. The three are a most valuable addition to the repertoire of every singer. The first, with words as well as music by Bone and Fenton, is very short and there are but twelve measures for the voice. This brevity does not deprive it of a feeling of completeness, but adds to the humorous twist of the last few words. The second song (words by Aline Kilmer) moves quickly. It is a charmingly written waltz, describing wittily the growth of two-year-old Deborah to the mature age of three. The third song (words by Janet Lewis), four pages in length, is serious throughout and has much beauty. These songs are written with sincerity and earnestness of purpose. The first two songs are medium and low voice, while "The April Hill" is high and medium. Carl Fischer, Inc., N. Y.

By T. ROBIN MacLACHLAN

For Piano

Three pieces by William Krevit. THE DANCE OF THE BEE, 35c. The bee does some graceful and melodious turns, punctuated by rare discords, toned down to the chord of the added sixth at the end of the piece. THE CHINESE FISHER BOY, 30c. This little piece, written on the five tone scale, progresses characteristically in sing-song fashion. It is quite easy. MINUET A LA BACH, 35c. A well written minuet in G minor, which may be used to supplement the few easy pieces by Bach, in the early study of contrapuntal music. Mills Music, Inc.

BEETHOVEN, LIGHT PIANO COMPOSITIONS, collected and edited by Willy Hess. In a preface the author states that of the sixteen pieces in this collection, four have not appeared before in any Beethoven edition. The pieces are short. Many are bagatelles, easy and tuneful. Except for a few additions, such as finger and slurs, no changes have been made in the originals. Pelican, Zurich.

NONE BUT THE LONELY HEART, by P. Tschaikowsky, transcribed by Leo Rewinski, 60c. This is a concert transcription, a new piece for the concert artist and advanced student. A chromatic accompaniment, followed by minor scale and arpeggio patterns is reminiscent of some of the Liszt transcriptions. Except in cadenzas the original melody is heard throughout and the transcription, by the avoidance of over dissonance, retains the beauty of the original song. LIEBESTRAUME No. 3, by Franz Liszt, arranged by Thomas Gerald, 35c. A student's arrangement, which if played with *singing* touch and good pedaling, sounds remarkably well considering its extreme simplicity. Paragon Music Publishers.

WALTZ MODERNE, by Cleo Allen Hibbs, 40c. The use of modern harmonies in simple form has suggested the title of this easy waltz in C major. WHITE MICE, by the same composer, 40c. This is a waltz in the keys of G major and E minor, which explores the scales of these two keys pretty thoroughly and still is a gay and rewarding little piece. Volkwein Bros., Inc.

Nine original pieces for early piano study, each 30c. THE MOON'S LULLABY, by Evelyn Louise Massa. In this little piece for the second grade, a slow, legato melody is accompanied by full bass harmonies. AH LOO, by the same composer, is a staccato number in E minor. Both pieces have the added attraction of words to be sung to the music. SCOUTS ON PARADE, by Virginia Templeton. An easy march in C major, A, B, A in form, right and left hand melody and much repetition. CLOCK ON THE STAIRS, by George Anson. The staccato ticking of the clock is heard as accompaniment to a simple melody, adhering closely to the five-finger position. THAT PROMISED LAND, by Hazel Cobb. The use of open fifths in the bass results in easy reading and playing. The melody is slow and syncopated. A BAYOU TALE, by Pearl Boyce Bown. An easy teaching piece with accompanying words of a boy, a frog and a craw-dad. THE RELUCTANT CAMEL, by Pearl Boyce Bown. A musical description of a camel who gets tired. This is an excellent little study or recital piece for young pupils in the second year of piano study. JACK BE NIMBLE, by Isabel Van Nort. The required phrasing of short, slurred groups is suggested by Jack's leap over the candle stick. LITTLE BOY BLUE, by the same composer, is a new setting for the old nursery rhyme and a legato example for the young beginner at the piano. Mills Music, Inc.

UP and DOWN THE GUILD KEYBOARD

ELLA CONNELL JESSE, concert pianist, chairman of Portland, Ore., NGPT, adjudicator officer in city and state musical organizations.

Many orchestral engagements are being filled by members of the National Guild of Piano Teachers and their artist-students. **Louise Vosgerchian,** pupil of Gladys Ondricek and Guild Artist Diploma Winner, has appeared 18 times with the Boston Symphony and won the Frank Huntington Beebe European prize which entitles her to a year in Europe. She gives her second New York recital in December just before sailing. Other Ondricek pupils featured with orchestra include **Charles Castleman,** Fall River Symphony (Nov. 15), Andover Symphony (Nov. 21), Melrose Symphony (March 6), and **Andrew Heath,** majoring in music in Harvard, New Hampshire Symphony, Concord (Feb. 20). . . . **Donald Feder,** age 13, pupil of Mrs. George F. Boyle, will play the first movement of the Khachaturnian Concerto with the Philadelphia Orchestra, Feb. 1. . . . **Edward Hutchinson,** pupil of Helene Diedrichs, plays Gershwin's Rhapsody in Blue with the Philadelphia Concert Orchestra, Nov. 28, at Town Hall. . . . The Philadelphia Conservatory Orchestra, **Boris Koutzen,** conductor, will go to Vassar College, April 2, and on May 1 Vassar College Choir reciprocates by bringing its choir, under E. Harold Geer, to Philadelphia. . . . **Ella Connell Jesse, Joyce Enright and Esther Ryun,** all Guild teachers, will play the Bach Concerto for Three Pianos with the University of Portland Collegium Musicum, Rex Underwood conducting. They played the work at the Portland Art Museum and Oregon Music Teachers Convention. . . . **Leo Podolsky** of Chicago, will appear at the Salzburg Festivals next summer. He is playing in Arkansas, Oklahoma, Texas and Louisiana this month. . . . **Alice Markiewicz,** pupil of Irma Schenuit Hall of Milwaukee, won a competition to play the G Minor Mendelssohn Concerto with the Catholic Symphony Orchestra, and **Carl Doria** and **Doris Knabe Hall** were soloists with Wisconsin Symphony. . . . **David Mitchell,** Collegiate Diploma pupil of Ruth Carrell Johnson, will play the Schumann Concerto with the Tampa Symphony in March. . . . Six of Silvio Scionti's pupils will tour in March as soloists with North State Texas Chamber Orchestra: **Mary Lou Colvin, Elaine Dupuis, Gilbert Fischer, Jim Bob Floyd, Mary Nan Hudgins and Donna Joyce Phillips.** . . . Two pupils of Miriam Gordon Landrum tied for first place in the Austin Symphony Orchestra Junior contest and both **Nancy Tieken and Alison Gray** play with the orchestra Jan. 18. . . . **Marjorie Jones,** High School Diploma pupil of Earl Little of Syracuse, won the $1,000 scholarship at Syracuse University. **Fern Nolte Davidson** was recently soloist with Boise Symphony Orchestra and Civic Chorus. . . . **Rodney Ash,** Artist Certificate Winner pupil of Byron Nunemacher, was soloist with orchestra in Reading Youth Concert and won the $2,000 Luden Scholarship for college study and is now at Eastman. . . . **June Rhyne,** pupil of Hilda B. Kreutzer, of Gastonia, N. C., is selected for a tour with North Carolina Symphony. . . . **Grace Gimbel,** Artist Diploma Winner, will appear on the concert course of the Arts Council of the Oranges in New Jersey. . . . **Agnes Matula,** pianist and organist with the Harrisburg Symphony, says that the concerts under the auspices of the Public Schools are developing keen interest in orchestral music in Harrisburg. . . . **Paul Roe Goodman,** head of piano department of Central State College at Edmond, Okla., announces the establishment of a new center there for National Guild Auditions. Participation in the Guild Auditions will be required in place of final examinations in piano. . . . **Mrs. Temple Nash,** president, and **Isabel Hutcheson,** critic, of Dallas Piano Teachers Forum, announce that the following teachers will take part in the December program: Phelo McCulley, E. R. Brooke, O. B. Kimball, H. E. Storey, Bessie Susong, Maples Timmerman, Margaret Tobin, Alma Estes, M. Floyd, Knox Mulligan, Clyde Taylor, A. Harris, Lela Jones, F. Bates, Frances Harsley, A. J. Lewis, Ann Hunt, Edith Sewell. . . . **Rudolph B. Berryman,** Collegiate Diploma pupil of Cecil Berryman, gave a recital in the November series at Joslyn Memorial Art Museum Concert Hall. G. W.

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Anna Fitzu's Singers Heard Widely

For two years Anna Fitzu has been the only vocal teacher and operatic coach of Joanne Jennings, a soloist with Phil Spitalny's Hour of Charm, on which she is known as "Golden Voiced Joanne." Miss Fitzu negotiated this contract, which has been renewed for the third season. She has presented Miss Jennings as Gilda in a production of Rigoletto whose cast also included Michael Bartlett and George Czaplicki; in concert appearances, among them several in Grant Park; and in radio broadcasts.

Other artist-students of Miss Fitzu include Muriel Lawrence, guest soloist with The Northerners on WGN; Dorothy Santopadre (Sand), guest on WGN under Henry Weber; Genevieve Davey, winner of the $500 Stars of Tomorrow award over WGN; Betty Zastro, another winner of Kryl's All-Girl Symphony Orchestra; Herbert Moulton, on tour with the Kryl All-Girl Symphony Orchestra for the second season; and William Woodsmall, selected for one of the leading roles in the performances to be given by the Junior League at the Eighth Street Theatre, Chicago, in November.

Miss Fitzu has engaged Frederic Persson as associate teacher and coach. Mr. Persson was formerly assistant to the late David Bispham and has been associated with such artists as Rethberg, Dux, Chamlee and others.

Eastman Has 4 New Faculty Members

ROCHESTER, N. Y.—New faculty members at the Eastman School of Music, University of Rochester, announced by Dr. Howard Hanson, director, are: Andre de Ribaupierre, visiting artist-professor of violin, master classes in violin; Verne Waldo Thompson, theory, history of music; Karl Oliver, piano, and M. Phyllis Briddell, piano.

Dr. A. Irvine McHose, administrative assistant at the Eastman School, received the honorary degree of doctor of fine arts from his alma mater, Franklin and Marshall College, Lancaster, Pa.

Kate Bertram Presents Singers

Artist-students of Kate Bertram gave a program on Nov. 13 at Carnegie Recital Hall. Appearing in songs, arias and duets from the standard repertoire were Miv Sacks, tenor; Erna Zutermann and Madeleine Gari, sopranos; Charlotte Beit, mezzo-soprano; Anna Star, contralto; Dr. Herbert Kainer, baritone. The program was well arranged and the voices generally pleasing in quality and trained with care and skill. Martin Rich was at the piano. D. B.

SCHOOL NOTES

Four winners in the Philadelphia Orchestra Children's Concerts audition—Susan Lois Schwart, 6, piano; Robert Allen Dew, 12, violin; Bonny Hoy, 12, piano; Donald Feder, 13, piano—will be soloists with the Orchestra at one of the five Saturday morning childrens' concerts under direction of Alexander Hilsberg.

The Violin, Viola, Violoncello Teachers Guild held a reception on Oct. 17 in Carl Fischer Concert Hall. Artists appearing were Louis Persinger, Rolf Persinger and the Guilet String Quartet.

The Brooklyn Music Teachers Guild held its first meeting of the season on Nov. 1 at the Brooklyn Academy of Music. Sidney Morrow, president, was in the chair.

Marie Simmelink Kraft on Oct. 27 opened the faculty recital series of the Cleveland Institute of Music. Arthur Loesser was at the piano for the mezzo-soprano.

The chamber music series at the Julius Hartt Musical Foundation in Hartford, Conn., opened Oct. 26 with Marcel Hubert, cellist, featured soloist.

Louis G. LaMair, president, American Music Conference, announces that Forrest L. McAllister has joined the staff as director of research and education. He will make a study of school music programs.

Ginette Neveu, French violinist, gave a recital in the Oberlin Artist Series on Nov. 1, Oberlin Conservatory of Music, Oberlin, Ohio.

Mark Bucci has been awarded the Irving Berlin Scholarship at the Juilliard School of Music. The scholarship, which entitles the winner to a full four-year course in composition at Juilliard, was established last spring on Irving Berlin's 60th birthday by Richard Rodgers and Oscar Hammerstein II.

Joseph Shortmeyer, tenor, is teaching privately and as a faculty member of the National School of Opera, Louis D'Angelo, director. He is also studying on the Professional Training Program of the American Theatre Wing. On Dec. 1 he began his fourth year singing at the Church of the Heavenly Rest, and sings at St. Catherine of Sienna, St. Albans, and Temple Israel, Staten Island.

The New York College of Music is offering a new Thirty Hour Pedagogy Course in Piano Class Methods leading to the Oxford Teacher Certificate, under the direction of Hilda Holt.

Stella Adler will conduct classes in the technique of acting for both professionals and students, at her New York studio.

Students from the opera class at the Mannes Music School gave excerpts from Hansel and Gretel on Nov. 22 as part of the "Dramatized Books" entertainment at the second annual Boys and Girls Book Fair at the American Museum of Natural History. The fair is jointly sponsored by the New York Times, Children's Book Council, and the Museum.

The Piano Teachers Congress held its monthly meeting on Nov. 4 at Steinway Hall. Speakers were Elizabeth Z. Perry, Edward J. McGinley, Mynard Merel and Ruth Bradley.

The Alcaro Symphonic Orchestra appeared for the third time in a benefit sponsored by the Ladies Day Nursery. Soloists were Artie Egelhofer, vocal; Lillian Cantella, accordion; and Cathy Bricoli, accordion and vocal.

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